

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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VOL. 49—No. 17.

SATURDAY, APRIL 29, 1871.

PRICE { 4d. Unstamped.  
5d. Stamped.

**CRYSTAL PALACE.**—MR MANNS has the honour to announce that by the kind permission of the Directors of the Crystal Palace Company, his ANNUAL BENEFIT CONCERT will take place THIS DAY (Saturday), April 29, at three o'clock. Vocalists—Madame Lemmens-Sherrington, Miss D'Alton, Madame Sincio; Mr. Sims Reeves, Mr. Patey, Signor Borella, and the Crystal Palace Choir. Pianoforte, Madame Arabella Goddard. The programme will include the dramatic cantata *Fair Rosamond* (words by F. E. Weatherley, music by Joseph L. Rock); Andante, Minuet, and Finale, from Schubert's Symphony, No. 2, B flat; Wagner's Kaisermarsch, and other compositions of interest. Conductor—MR. MANNS. Admission, half-a-crown; season tickets free. Stalls, half-a-crown at Palace, and 2, Exeter Hall.

THIS EVENING,  
HER MAJESTY'S OPERA,  
DRURY LANE.

PROSPECTIVE ARRANGEMENTS.

(SATURDAY), APRIL 29th, will be performed Verdi's Opera, "IL TROVATORE." Maurizio, Signor Nicolini (his second appearance); Il Conte di Luna, Signor Moriani; Ferrando, Signor Felli; Ruiz, Signor Rinaldini; Un Zingaro, Signor Casaboni; Azucena, Madame Trebelli-Bettini; Ines, Mdle. Bauermeister; and Leonora, Mdle. Tietjens.

NEXT WEEK.—First Appearance of Mdle. MARIE MARION.

TUESDAY NEXT, May 2nd, Bellini's Opera, "LA SONNAMBULA." Elvino, Signor Fancelli; Il Conte Rodolfo, Signor Agnes; Un Notaro, Signor Rinaldini; Alessio, Signor Casaboni; Lisa, Mdle. Bauermeister; Teresa, Mdle. Cruise; and Amina, Mdle. Marion (her first appearance in England). After which (by general desire) will be repeated the first act of the Ballet, "GISELLE; OU, LES WILLIS." Albert, M. Francisco; Hilarion, M. Albert; Le Prince, M. Rabi; Wilfrid, M. Correlli; Myrtha (Reine des Willis), Mdle. Berta Linda; Bathilde, Mdle. Schultz; Bertha, Madame Rabi; and Giselle, Mdle. Kati Lanner.

Director of the Music and Conductor—SIR MICHAEL COSTA.

The doors will open at Eight o'clock and the Opera will commence at Half-past Eight. Stalls, 21 1s.; Dress Circle, 10s. 6d.; Amphitheatre stalls, 7s. and 5s.; Gallery, 2s. Boxes, stalls, and tickets may be obtained of Mr. Bailey, at Her Majesty's Opera Box-office, Drury Lane, open daily from 10 to 5; also of the principal librarians and music-sellers.

UNDER THE IMMEDIATE PATRONAGE OF  
Their Royal Highnesses the Prince and Princess of WALES,  
Their Royal Highnesses the Prince and Princess CHRISTIAN,  
Her Royal Highness the Duchess of CAMBRIDGE.

His Serene Highness the Prince of TECK and Her Royal Highness the Princess MARY ADELAIDE of TECK.

**SIR J. BENEDICT** begs respectfully to announce that his ANNUAL GRAND MORNING CONCERT, on the same scale as in former years, is fixed for WEDNESDAY, 31st MAY, 1871, at the FLORAL HALL, Covent Garden.

WEDNESDAY NEXT.

**ROYAL ALBERT HALL.—SACRED HARMONIC SOCIETY.** Conductor—SIR MICHAEL COSTA. On WEDNESDAY NEXT, MAY 3rd, at the ROYAL ALBERT HALL, Kensington Gore, HAYDN'S "CREATION." Principal Vocalists—Madame Lemmens-Sherrington, Mr. Vernon Rigby, and Mr. Lewis Thomas. Tickets, 3s., 5s., 7s., and 10s. 6d. each; Boxes to hold Ten persons, Five Guineas, and Five persons, £2 12s. 6d.; at No. 6, Exeter Hall.

**THE ORATORIO CONCERTS.**—FRIDAY, MAY 5th, at St. JAMES'S HALL, BEETHOVEN'S MASS in D and CHORAL SYMPHONY. Madame Cora de Wilhorst, Mdme. Patey, Mr. E. Lloyd, Herr Carl Stepan. Band and chorus of 350. Conductor—MR. BARNEY. Doors open at Seven, commence at Eight. Sofa Stalls, 10s. 6d.; Balcony and Area (numbered and reserved), 5s.; Balcony, 3s.; Area, 2s.; Admission, 1s.; at Novello's, 1, Berners Street, and 35, Poultry; the principal Music-sellers; and Austin's, St. James's Hall.

**MRS. JOHN MACFARREN** has the honour to announce to her Pupils and Friends that her GRAND MORNING CONCERT will take place on THURSDAY, MAY 25th, 1871, at St. GEORGE'S HALL, from half-past Two till Five. Vocalists—Mdle. Liebhart, Miss Banks, and Miss Edith Wynne; Miss Annie Sinclair, Miss Jessie Royd, Miss Harmon, Miss Marion Severn, and Madame Patey; Signor Gardoni, Mr. George Perran, Mr. Patey, and M. Jules Lefort. Pianoforte, Mrs. John Macfarren. Clarinet, Mr. Lazarus. Violoncello, Herr Daubert. Contrabasso, Signor Bottesini. Conductors—Herr GANZ and Mr. WALTER MACFARREN. The Pianoforte by Erard. Tickets may be obtained at Austin's Office, 28, Piccadilly; Duncan Davidson & Co.'s, 244, Regent Street; and of Mrs. John Macfarren, 15, Albert Street, Gloucester Gate, N.W.

UNDER THE IMMEDIATE PATRONAGE OF  
HER ROYAL HIGHNESS PRINCESS CHRISTIAN,  
AND  
HER ROYAL HIGHNESS PRINCESS LOUISE.

MISS SOPHIE AND MISS FRANCESCA FERRARI

Beg to announce that their

FIRST MORNING CONCERT

Will take place at the

QUEEN'S CONCERT ROOMS,  
HANOVER SQUARE,

(To-Day) SATURDAY, APRIL 29th, 1871,

To Commence at THREE o'clock.

Madame PATEY, Mrs. SICKLEMORE,  
Miss SOPHIE and Miss FRANCESCA FERRARI.

Signor GARDONI, Herr JULES STOCKHAUSEN,

Clarinet—MR. LAZARUS.

Violin—MR. HENRY HOLMES.

Violoncello—Signor PIATTI.

Pianoforte—Herr PAUER and Mr. W. G. CUSINS.

At the Pianoforte—Signor RANDEGGER  
and Mr. H. C. DEACON.

Stalls, Half-a-Guinea each; Unreserved Seats, Seven Shillings. To be obtained at the Misses Ferrari's Residence, 32, Gloucester Terrace, Hyde Park.

NOTICE.

Our last week's advertisement of the Misses Ferrari's Concert stated that tickets were to be obtained "at Mr. H. C. Deacon and the Misses Ferrari's Residence, 32, Gloucester Terrace." Our musical readers will know that Mr. Deacon resides in Wimpole Street, and the Misses Ferrari, at 32 (not 33), Gloucester Terrace, but for the information of general readers, our publisher deems it necessary to call attention to the errors which he has corrected in the present announcement.

MISS PURDY'S  
FIRST MORNING CONCERT

AT THE

QUEEN'S CONCERT ROOMS,  
HANOVER SQUARE,

WEDNESDAY, THIRD OF MAY NEXT,  
AT THREE, P.M.

Vocalists—Miss Edith Wynne, Miss Purdy, Mr. John Foster, Mr. Coates, Mr. Montem Smith, Mr. Winn, Mr. Frank Elmore, Mr. E. Ferrini. Violin—Mr. Henry Holmes. Pianoforte—Madame Strindberg-Elmore. At the Pianoforte—Mr. H. R. Bird.

STALLS . . . 10s. 6d. UNRESERVED SEATS . . . 5s.

At Miss Purdy's, 35, Victoria Road, Kensington, W.; Lamborn Cock & Co., 63, New Bond Street; and at the Hanover Square Rooms.

**PHILHARMONIC SOCIETY.**—Conductor—MR. W. G. CUSINS.—NEXT CONCERT, MONDAY, MAY 8, St. James's Hall. Pianoforte, Mdme. Szarvady (Wilhelmina Claus). Mdle. Regan and Mr. Jules Stockhausen. Stalls 10s. 6d. and 7s. Lamborn Cock & Co., 63, New Bond Street; Austin's Ticket Office, St. James Hall.

**MADAME SIDNEY PRATTEN'S GUITAR RECITALS** will take place in MAY and JUNE, under distinguished patronage, when she will play Selections from the compositions of Giuliani, Sor, Scholz, and her own. Further particulars will be announced.—38, Welbeck Street, Cavendish Square, W.

**"THE SONG OF MAY."**

**MADAME ALFIARDI** will sing WALLACE's "SONG OF MAY," and WELLINGTON GUERNSEY's popular waltz aria, "THE NAIADES," at Madame Bertini's Evening Concert, Westbourne Hall, Bayswater, May 4th, and also at the Bow Literary Institute, May 13th.

**"ALICE."**

**MISS M. LANGLEY**, pupil of Mr. Lansdowne Cottell, will play ASCHER's popular arrangement of "ALICE," at the Westbourne Hall, May 4th, and Bow Institute, May 13th.

**"ALICE, WHERE ART THOU?"**

**MR. GEORGE PERREN** will sing ASCHER's popular romance, "ALICE, WHERE ART THOU?" (by desire) at Mr. Austin's Evening Concert, St. James's Hall, May 17th.

**MR. W. C. BELL** will sing WELLINGTON GUERNSEY's new song, "HAROLD," at Madame Bertini's Evening Concert, Westbourne Hall, May 4th, and at the Bow Institute, May 13th.

**MADAME BILLINIE PORTER** (who recently sang with great success at the Crystal Palace) will sing at Camberwell Hall on May 1st, and Hanover Square Rooms on May 2nd, in "ATHALIE."

**"I NAVIGANTI."**

**MISS SOPHIE FERRARI, SIGNOR GARDONI,** and **HERB STOCKHAUSEN**, will sing Signor RANDEGGER's admired Trio, "I NAVIGANTI" (The Mariners), at the Misses Ferrari's Concert, at the Hanover Square Rooms, Saturday Morning, April 29. (THIS DAY.)

**"MARINELLA."**

**SIGNOR GARDONI** will sing RANDEGGER's new song, "MARINELLA," at the Misses Ferrari's Concert, at the Hanover Square Rooms, Saturday Morning, April 29. (THIS DAY.)

**"ALICE, WHERE ART THOU?"**

**MR. NORDBLOM** (principal tenor of Madame Parepa-Rosa's Opera Troupe) will sing, by desire, the popular romance, "ALICE, WHERE ART THOU?" on Monday, the 15th May, at Madame Berger-Lascelles Grand Evening Concert, Hanover Square.

**MR. W. H. CUMMINGS** begs to announce that he will return to England on Saturday the 27th May, on the termination of his engagement at the Triennial Festival of the Handel and Haydn Society, to be held at Boston, in America, on the 9th, 10th, 11th, 12th, 13th, and 14th May next. All applications respecting engagements to be made to Mr. George Dolby, 52, New Bond Street, London, W.

**MADAME RUDERSDORFF** begs to announce that she will return to England on Saturday the 27th May, on the termination of her engagement at the Triennial Festival of the Handel and Haydn Society, to be held at Boston, in America, on the 9th, 10th, 11th, 12th, 13th, and 14th May next. All applications respecting engagements to be made to Mr. George Dolby, 52, New Bond Street, London, W.

**MR. HANDEL GEAR**, Professor of Singing, begs to announce to his Friends and Pupils his RETURN to Town.—66, Seymour Street, Portman Square, W.

**REMOVAL.**

**MADAME ARABELLA GODDARD** begs to inform her Pupils and Friends that she has REMOVED from Upper Wimpole Street to Ivy Lodge, 49, Finchley Road, St. John's Wood.

**MR. CHARLES STANTON** has REMOVED to 55, Berners Street.

**REMOVAL.**

**MR. FRANK ELMORE** begs to announce that he has REMOVED to 30, Colville Square, Notting Hill, W., where all letters respecting engagements for Oratorios, Concerts, and Lessons in Singing must be addressed.

**MR. CHARLES STANTON** (Tenor) is open to Engagements for Concerts, Oratorio, and Operetta.—55, Berners Street, W.

**SALLE DE LECTURE, 230, REGENT STREET.**

**THE Manager** of the above Rooms begs to announce that the Hall, which is fitted with Sofa Stalls, etc., can be engaged every evening for Lectures, Soirées, Quartet parties, etc., on moderate terms. For particulars apply to the Manager.

**WANTED.**

**MUSICAL ASSISTANT.**—Wanted by the advertiser a Situation in Town or Country.—Address, L. F. H., 32, Albion Street, Hyde Park Square.

**PUPILS WANTED.**

**A YOUNG GENTLEMAN**, aged 16, son of a late Professor of Music, is desirous of obtaining Pupils for Instruction in the earlier branches of Pianoforte playing. Terms, Fifteen to Twenty Shillings per Quarter. Apply to Mr. L., 20, Mecklenburgh Square, W.C.

**TO MUSICAL STUDENTS.—CHARLES CZERNY'S** SCHOOL OF PRACTICAL COMPOSITION; or, Complete Treatise on the Composition of all kinds of Music, both Instrumental and Vocal, and from the most Simple Theme to the Grand Sonata and Symphony, from the shortest song to the Opera, the Mass, and the Oratorio; together with a Treatise on Instrumentation. Dedicated, by permission, to the Royal Academy of Music in London. Translated by JOHN BISHOP. In three large folio volumes, in cloth boards, 31s. 6d.; each volume reduced to 21s. Each volume forms a perfect work in itself. London: published only by Robert Cocks & Co., New Burlington Street.

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Published This Day,

**"THE KING IN HIS BEAUTY,"**  
SACRED SONG.

Composed by MAUDE.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

**BLUMENTHAL.**

**"LA RETRAITE,"**

MARCHE POUR LE PIANOFORTE.

Par JACQUES BLUMENTHAL.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Published This Day,

**"WINTER,"**  
SONG.

The Poetry by SHENSTONE.

The Music Composed and Dedicated to his Friend, C. H. HAWKINS, Esq.,

By C. SWINNERTON HEAP.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

**"PLEIN DE DOUTE,"**  
SONATA FOR PIANOFORTE SOLO.

Adagio maestoso, Allegro con brio, Romanza, Intermezzo, Scherzo and Trio.

Rondo brillante. Composed and Dedicated by permission to

MADAME ARABELLA GODDARD,

By BERNARD FAREBROTHER.

London: LAMBORN COCK & Co., 63, New Bond Street, W.

Just Published,

**"REMEMBER OR FORGET,"**  
SONG.

The Poetry by CHRISTINA ROSETTI.

The Music by WILHELM SCHULTHES.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

**"SING AWAY, YE JOYOUS BIRDS,"**  
SONG FOR VOICE AND CLARINET.

(Dedicated to H. LAZARUS, Esq.)

The Words by EDWARD CAPERN.

The Music by E. N. GRAZIA.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

**BRIGHTON CONCERT AGENTS,**  
**PIANOFORTE AND MUSICSELLERS.**  
**LYON & HALL,**  
WARWICK MANSION.

THE STORY ON WHICH *DER FREISCHÜTZ* IS  
FOUNDED.

By A. W. AMBROS.\*

Everyone is aware that it was from the *Gespensterbuch*, or *Book about Ghosts*, written by Apel and Laun, that Friedrich Kind took his libretto of *Der Freischütz*, but the very interesting details concerning the connection between the said libretto and Apel's tale of the same name are, perhaps, not so well known. The *Gespensterbuch*, as it is called, has already become a literary curiosity, and would scarcely be found, in however forgotten a corner, at any circulating library. Even Max Maria von Weber, so thoroughly conscientious and so exhaustive a biographer of his immortal father, evidently never read the original story. He tells us that, on its falling into their hands, his father and Friedrich Kind went into ecstasies about it; but they thought—fancy a hermit, and even Satan himself upon the stage! What would the Censure say? They parted without coming to any resolution. Now, in Apel's story there is no Hermit; he is a childish creation, I mean a creation of Child's;† introduced for the sake of a happy ending to the opera; in the original the bride dies, and the unhappy huntsman goes mad. We have been so accustomed from our youth to the venerable but wearisome figure of the Hermit, with his three *obligato* trombones—so used to this clumsy *deus ex machina*, that we do not perceive how indescribably absurd is the story of his miracle-working roses, and of the bullet, which, though aimed at the dove, hits Agathe and kills Caspar—just as a telegram for Herr Schulze in Berlin, or Mr. Smith in London, might be bandied about for some time before reaching the right individual. Satan, too, is a very subordinate personage in the original story; he appears without being expressly named, under the incognito of a black knight. On one single occasion only does the author introduce, for a moment or so, this highly mysterious character; the mode in which he does so may, perhaps, be regarded as one of the cleverest things in the story. It is true that Kind found the name of Samiel in the latter, but it is mentioned only once by a huntsman, when speaking about sylvan witchcraft of different kinds, and does not occur a second time. It was impossible, therefore, that the Hermit and Satan could have proved stumbling-blocks for author and composer directly they read the story. This, as written by Apel, is simply a masterpiece. It stands, in every respect, far above Kind's libretto, and is almost equal to the stories of Tieck and Heinrich von Kleist. If only for its connection with a most celebrated and popular musical work, it would probably repay the cost of republication; one or two other things might be added out of the now forgotten *Gespensterbuch*, for instance, Apel's tale of *Die beiden Neujahrswächter*, which is quite as good as that of *Der Freischütz*, and is one of the most exciting and supernatural things that ever issued from the workshops of the "poets of the night and of the grave," as they are called in Göthe's *Faust*; or Laun's *Verwandschaft mit der Geisterwelt*, which is scarcely less horrible and exciting, and treats of the double of the Fräulein Seraphine mentioned, also, in Daumer's *Geisterreich*, and Perty's *Mystische Erscheinungen*—or the farce of the *Gespensterleugner*, where the author illustrates in the most amusing manner the theme that persons who turn up their noses contemptuously at Old Nick, may, under the most natural circumstances, but in consequence of being brought into contact with what is apparently supernatural, fall into a state of mind that would do honour to any old woman.

Apel calls his *Freischütz* a folk's saga. He does not, however, lay it, as Kind does, in the time of the Thirty Years' War, but amid quite modern scenes and associations. He is, also, far more sparing in his employment of hobgoblinry and devilry than Kind, who was obliged to do something for the scene-painters and stage-carpenters. With Apel, the demoniacal element lurks, as it were, more in the background; nearly everything wears a perfectly natural, every-day look; but the description of the way in which the supernatural agencies at work entangle the worthy Wilhelm (for such is the name of the young huntsman, who is re-christened Max in the libretto) in their toils, without

his being really conscious of it, and how they at last maliciously make their seeming assistance the means of destroying their victim, is far more exciting and horrifying than all the diminished chords of the seventh, and pyrotechnic arts of the opera. The progress of the tale is so admirably managed as to leave no doubt that Apel himself invented the plot of his so-called folk's saga. (The raw materials for other tales in the *Gespensterbuch*, such, for instance, as *Die Bräutigamsvorschau*, &c., were supplied by that "infernal Proteus," Erasmus Francisci.) The purport of Apel's story is shortly as follows:—Bertram, an old forester in Lindenhayn, is the last male descendant of a certain ancestor of his, named Kuno, who once gained, by a splendid shot, the place of hereditary forester, subject, however, to the condition that all his descendants must prove their skill as marksmen before inheriting his office. This introduction is exactly the same as in the opera. Father Bertram's only daughter, Kätchen, fascinates the heart of Wilhelm, a bailiff's clerk, who, perceiving there is no other way of obtaining his beloved, changes, like his colleagues in *Wallenstein's Lager*, the pen for the rifle, and is apprenticed to Bertram. "Who would have thought of looking for such a marksman in a quill-driver?" exclaims Father Bertram joyously, on Wilhelm's giving proof of very striking skill. But scarcely has Wilhelm been happily betrothed to Kätchen and become a candidate for the shooting-trial and hereditary forestership, before he has a peculiar run of ill-fortune as a huntsman. To Father Bertram's sorrow, Wilhelm continually returns without having shot anything, or, instead of partridges, he has brought down only jackdaws and crows—instead of a hare, a dead cat. Almost every shot goes wrong. At last, the poor young fellow is afraid to pull a trigger, for he has killed a cow in a meadow, and very nearly wounded the herd. Rudolph, the other young huntsman at Bertram's, says, with a shake of the head, that such things are not natural, and that the spell must be broken, by describing with a ramrod a circle, and blessing it three times, as the priests do, only in the name of Samiel.—Father Bertram exclaims reprovingly, "Silence! Do you know what name that is? It belongs to one of the Devil's followers. May God preserve you and every Christian from him!" This first reference to supernatural help is here very delicately introduced with a view to what follows, and better than the almost similar passage in Caspar's mouth, where it becomes little more than a meaningless boast. Up to this point, however, Kind has adhered very faithfully, as the reader perceives, to the original tale. But henceforth, the course pursued in the latter is very different. On one of his unfortunate hunting expeditions, Wilhelm meets with a wooden-legged old soldier, who joins him, asks him for a pipeful of tobacco, and, at last, with apparent sympathy, inquires what is the reason of his evident want of luck. He observes that there must be witchcraft in the matter, and, when Wilhelm dissents, goes on to say that old soldiers like himself know a great deal of such arts. As a proof, he produces a bullet, with which Wilhelm brings down a hawk soaring at a distance in the sky where it is almost out of sight. This hawk is exalted by Kind into a golden eagle. On taking leave, the old soldier gives Wilhelm, who is struck dumb by surprise, a handful of bullets. Wilhelm, in astonishment, tries a second one, and again hits an object which seems completely out of range. He employs the ordinary charge, and misses the easiest shots. There is great rejoicing at the hunting-lodge, when Wilhelm returns, as he has been wont to return, with a quantity of game, and, by so doing, convinces Bertram he is still the same gallant huntsman as ever. Wilhelm, at the same time, is informed that, just as seven was striking, Kuno's portrait fell down spontaneously. Mother Anna (Bertram's wife) sees something supernatural in this, and is bantered by Bertram in consequence. Wilhelm is far from taking the matter so very seriously as he does in the opera, but he recollects that it struck seven o'clock in the village precisely as the wooden-legged old soldier bade him farewell. When, however, Anna persists in gravely shaking her head, he resolves in his own mind to put by his bullets, and use them only at the trial-shooting, in order not to lose his good fortune through the malice of his enemy (the individual who is supposed to have bewitched him).

But the forester makes the young man go out shooting with him, and, to avoid exciting fresh distrust of his skill, and making

\* From the *Neue Berliner Musikzeitung*.

† A mild joke of Herr Ambros's. The German "Kind" means "child."—TRANSLATOR.



the old man angry, Wilhelm is compelled to employ some of his magic bullets. In a few days, he has become so used to them, that he no longer entertains any scruples on the subject. (How admirably all these touches account for subsequent events, is a fact that requires no comment.) His hopes of again meeting his wooden-legged acquaintance are not fulfilled, and his stock of bullets is reduced to two. The Grand Ranger, in whose presence the trial-shot is to come off, is expected the next day, unless some unforeseen accident should happen to prevent his arrival. When Father Bertram goes out into the woods, Wilhelm makes an excuse to remain at home. To his consternation, a messenger arrives instead of the dignitary himself, and announces that the latter will not come for another week. He orders at the same time a large supply of game for the Court. Wilhelm sacrifices the last bullet but one, and Father Bertram reproaches him for bringing home only one stag, while Rudolph returns heavily laden with spoil. Bertram threatens to retract his consent to the marriage if, on the following day, Wilhelm does not bring back at least two bucks. It so happens that a herd of deer approaches Wilhelm quite closely, while he is hesitating what to do. Besides this, he perceives the old soldier hobbling by at no great distance. Thinking he may rely upon a fresh supply of bullets, he drops the last one into the barrel of his rifle, fires—and two bucks fall to the ground. Father Bertram is satisfied, but the old soldier, after whom Wilhelm instantly hurries, is not to be found. On the evening before the trial-shot, the conversation at the keeper's lodge naturally turns upon Kuno and the calumnious report to which his shooting gave rise that he employed a magic, or "free" bullet as it is termed. "nothing of the kind!" exclaims Father Bertram; "hedied gently and peacefully; no one who has aught to do with the black arts ever comes to a good end, as I myself have seen, when I was learning my calling near Prague in Bohemia." At the request of Rudolph and the other persons present, Bertram goes on to relate that, at the period to which he refers, a young man named Georg Schmidt, of Prague, who was exceedingly fond of sporting, once arrogantly boasted that he would soon shoot better than any regular huntsman. A few days subsequently, he was discovered half dead, and scratched all over, as though he had been among wild cats. As he was dying, he confessed that, while casting free bullets with an old hunter from the mountains, he had omitted some necessary detail, and had, in consequence, been reduced to the state in which he was. "He had gone with his companion," says Bertram, "about midnight to a cross-road; there then described, with a blood-stained sword, a circle, which they set round with skulls and cross-bones. The old huntsman then explained to Schmidt what he had to do. On the stroke of eleven, he was to begin casting the balls; not more nor less than sixty-three; if there were one over or one under that number when it struck midnight, Schmidt was a lost man. The mountaineer told him, too, that, during the process, he must not utter a word, or step out of the circle, no matter what might happen around him. In return, however, sixty of his bullets would most assuredly hit the mark, and not more than three miss. Schmidt really began casting the balls, but he saw such horrible things around him that he uttered a loud cry and jumped out of the circle."—"Then this Georg made a regular compact with Satan?" said Rudolph enquiringly.—"I will not absolutely assert that," replied the Forester, "for it is written: Judge not. But it is, at least, a heavy sin. I would not fire such a ball at any price, for the Enemy is a thorough knave, and might guide it to his mark instead of to mine."—In this instance, therefore, it is not a specious villain like Caspar, but honest Father Bertram who with his innocent story casts the igniting spark into Wilhelm's soul. The wooden-legged old soldier does not make his appearance; Wilhelm, in despair, determines to proceed to the cross-road, despite the fact that on the evening before the marriage, as the company are drinking to a successful trial-shot, Kuno's portrait again falls down from the wall, and, on this occasion, even wounds Kitcher on the forehead.

(To be continued.)

AMSTERDAM.—The Society for promoting Musical Art has given a second performance, successful like the first, of M. Heinze's oratorio, *St. Cecilia*.

## ENGLISH ACTORS OF OUR TIME.

No. 11.—MISS NEILSON.

In the summer of 1865, at a time when the town was rapidly thinning and at a theatre which for some weeks previously had been occupied by ladies whose performances excited among playgoers no very lively interest, a young actress scarcely past the period of childhood made, as Juliet, her first appearance in London. So frequent had been the demands of new claimants upon the time of the critics that scarcely one of the well-known faces was seen in the scanty audience which listened to the *debutante* with astonishment gradually ripening into admiration. In the few, however, who saw Miss Neilson's first performance we were counted, and the opinion we then formed and expressed concerning her powers is such as we may at this day regard with satisfaction. Faults more than could easily be counted there undoubtedly were in the performance—deficiencies of every kind, those due to incipient mannerism and conscious or unconscious imitation, as well as those resulting from youth and experience. But behind these there was an intellectual promise such as we had seldom seen. Not many weeks ago we saw the actress in the same part. Circumstances were now changed. The child had developed into the woman, admiration for the artist had succeeded fostering tenderness to the novice, and, surest sign of triumph, every fresh performance had become the subject of a controversy which threatened to develop into a broil. This time the scene was Drury Lane. The house was filled to overflowing, and in the audience were found almost all the writers and artists whose interest in the stage had survived the period of its lowest downfall. Every word was now heard with attention. Each accent was weighed, each reading criticized, and the whole performance through its every detail was regarded as a matter of highest artistic import. Though jealousies and animosities inseparable from a theatrical career were aroused, and though fault—some of it deserved enough—was found with portions of the performance, the whole left behind an impression of greatness and power such as could not be resisted, and the critical verdict was, so far as newspapers of weight are concerned, unanimously in its favour.

Miss Neilson is now one of the most popular actresses of the day, and the promise of her youth has been abundantly fulfilled. Yet now even when careful study has done its work, when artistic perception has prompted alteration after alteration, faults undoubtedly exist upon which the enemies of the actress are ready and able to seize. Each succeeding representation has seen these diminishing in number and in strength, and the hope may be sanguinely entertained that time will witness their entire removal. There, however, they are, and those who deery the actress dwell upon them with the noise of the would-be-purchaser who shows a defect in a diamond, or the delight of the libertine who sees a speck in a character revered for its purity. But the admission of faults scarcely detracts from the claims of the actress. Performances far more equal and unimpeachable fail to stir the blood or to elicit the comment bestowed upon her first irregular and imperfect expositions. What is the key to the enigma? The simple fact that in the actress we see the spark of genius. Whence came it that three young girls, leading, upon the summit of a Yorkshire moor, lives almost conventual in their monotony, and ascetic in the absence of opportunity they afforded for comprehending the sway of the passions, or perceiving the development of humanity, wrote books which thrilled the entire heart of the nation, and made those men stare who had seen most of life, and had studied most deeply its problems and enigmas. Full of faults as were the performances to which we allude—*Jane Eyre*, *Wuthering Heights*, and other works by the Brontë girls—they had yet qualities of observation and psychological insight which put to shame the writings of the most trained and successful novelists. Why? Because in these works, indulging every fault and eccentricity, was seen the fire of genius and was felt its revivifying heat. Through drawbacks of inexperience we have desecrated a measure of its divine presence in Miss Neilson, and we are the more certain of its presence on account of the clamour it has provoked. Take a torch into the cavern that has long slept in obscurity, and the night-birds and other things of the darkness scream and flap their wings and try by all possible means to extinguish it. So it has been and still is with the manifestations of genius. It seems to be the self-imposed duty of not a few conscientious men to rush wherever a spark of heavenly fire can be perceived and quench it in its birth.

In estimating the capacity and talents of Miss Neilson we are fortunately able to avail ourselves of the best standard. The parts in which she has as yet appeared are few, but are of a nature thoroughly to test and gauge the powers of an actress. One performance in plays like *Romeo and Juliet* or *As You Like It* is worth a hundred representations of the heroines of domestic or "sensational" drama. Of Juliet it may safely be said that the actress who can adequately support it is able to play almost the entire range of the drama. Miss Neilson's Juliet, as it was seen on its latest presentation, is a fine, intellectual, and thoroughly

powerful and original performance. It is not quite free from the defects with which Miss Neilson's acting has always been chargeable, but it touches, on the one hand, absolute grandeur, and, on the other, it evinces more trained and sustained excellence than any previous representations the actress has exhibited. A severer task cannot easily be laid upon an actress than the requisition adequately to display the passion and tenderness of the early scenes, and the tragic intensity and profound horror of the culminating acts. In the early portions of the play, the Juliet of Miss Neilson is good, though not easily distinguishable, perhaps, on any score of excellence, from performances of other actresses. The delicious scenes in the balcony are given with longing tenderness, through which the presence of deep feeling is finely indicated, the cajoling of the nurse is full of girlish gaiety and lightheartedness, and the self-reproach when her tongue utters its first word of seeming dispraise of her lord, is very subtle in its revelations of passion. Two points in the Juliet of Miss Neilson challenge equal admiration—the consistency and proportion of the entire representation, and the intensity of tragic emotion displayed in the more striking scenes. So powerful is the exposition in the scenes in which the heroine, alone in her chamber, conjures before her vision the sights and sounds that might greet her in the accomplishment of the terrible task she is about to undertake that a fear might not unnaturally be entertained lest the harmony of the whole should be forfeited. But the key-note is the same; the sense of proportion and the love of beauty, with such exceptions as we have indicated, are satisfied, and the greatness of the climax corresponded to the largeness of the handling. We might follow Miss Neilson admiringly through most scenes of this play, indicating in each scene some beauty of suggestion and interpretation. Her triumph is, however, undoubtedly, in the Chamber-scene. Nothing finer than the spell-bound look with which she regards the grim phantoms that take, before her eyes, the shape of bodily existence could well be conceived. It touches the point when terror sublimates itself into the highest majesty of tragedy. To understand, however, its full significance, the exultation, the rapture of love and heroic resolve when the girl resolves to brave the terrors she knows so well, are necessary. The effect of the entire scene upon the audience at its latest presentation was electrical. Beside Juliet, the character of Rosalind offers few opportunities to an actress. Very fresh and charming, however, is Miss Neilson's interpretation of the character, both in the delightful scenes of cajolery, when Orlando is impressed into the service of Ganymede and in the graver moments when the news of the danger that besets her lover drives the fainting colour from the cheeks, and reveals the intensity of the love that has been so playfully exhibited, and yet so carefully hoarded. It is not easy to forget her words to Oliver, after her recovery from the swoon into which she is thrown by the news of her lover's encounter with the lion. "Ah! sirrah, a body would think this was well counterfeited! I pray you tell your brother how well I counterfeited." Miss Neilson's Julia is a fine performance, full of light and shade, and revealing the tragic intensity which is the speciality of this actress. This same quality was finely indicated in the part of Lillian, in Westland Marston's *Life for Life*; the one original character in the poetical drama in which Miss Neilson has appeared. In this her look of awe in presence of the supernatural visitings accorded her was indescribable. This part first revealed Miss Neilson's full capacity of tragic exposition. Compared with this and preceding characters, other parts in which she has appeared sink into insignificance. Victorine, the two characters in *The Monastery of St. Just*; Beatrix Mendoza, in *The Triple Alliance*; Nellie, in *Lost in London*; Gabrielle, in *The Huguenot Captain*; Madame Bonval, in *A Life Chase*; and Mary Belton, in *Uncle Dick's Darling*, are the parts in which we recall her, and in none of these could the measure or nature of her higher powers be revealed.

A series of dramatic studies given by Miss Neilson during the past summer showed, however, the actress in a favourable light. Two of the impersonations then given rest on the memory. Miss Pruz, in Congreve's *Love for Love*, was a delightful piece of comic acting, and the presentation of Phadra was the most successful effort the modern English stage has made to recall Rachel and the palmy days of tragedy. What we consider the chief merits of Miss Neilson's acting are abundantly revealed in the foregoing sentences. Those defects which, though fading still and evanishing, have yet an existence, are a tendency to over-emphasize, a want of shade in representing change of sentiment, and a tendency to present rather phases of abstract passion than manifestations of individual character. The ripe experience which years are giving will, we confidently anticipate, remove all traces of these. We shall then have the actress for whom our stage has looked—the woman whose art does not stop at presenting the sorrows and trials of daily and conventional life, but can grasp and reveal the deepest emotions of our nature.

J. K.

SALZBURG.—On Good Friday, Joseph Haydn's oratorio, *Die sieben Worte Christi*, was performed in the cathedral, the conductor being Herr Bach, principal of the Mozarteum.

## ROYAL ITALIAN OPERA.

Mr. Gye's repertory is so ample that he can without difficulty change his programme almost night after night, and so gratify those who prefer variety to anything else. Besides the operas already spoken of he has given *La Favorita*, *I Puritani*, *Il Flauto Magico*, *Il Barbiere di Siviglia*, *Don Giovanni*, and the *Huguenots*—to invent a new phrase about any one of which in the abstract would be no easy task. It will suffice to touch upon the leading incidents accompanying the production of each work in succession. Madame Pauline Lucca's impersonation of the unhappy heroine of the greatest lyric drama composed by Donizetti for Paris was interesting from the first, and is interesting still—none the less so, by the way, because it has gained materially in artistic finish. As usual Madame Lucca's scene in the cloisters, where Ferdinando first repudiates and ultimately forgives the contrite and desolate Leonora, was the most deeply felt, the most elaborately wrought out, and, therefore, the most impressive of all. There were other striking points here and there in Madame Lucca's performance; but this put everything else into the shade and crowned her fresh essay as a genuine success. The Ferdinando of Signor Mongini has much to recommend it, but, on the other hand, leaves much to desire. In the most trying scene however, that where the victorious warrior disdains the honours vouchsafed him by Alphonso IX., and declines the hand of that monarch's cast-off "favourite," Signor Mongini shone to most advantage. The part of Alphonso was sustained by Signor Cotogni, who won the accustomed "encore" for the sentimental *romanza*, "A tanto amor;" Signor Bagagiolo's fine bass voice was just suited to the declamatory music of the fulminating ecclesiastic, Baldassare; and the small parts of Inez and Gasparo were fairly represented by Mdlle. Madigan and Signor Rossi. Thanks to Mr. A. Harris and the painter to whom we owe the scene of the interior of the Monastery of San Jacopo di Compostella, the *Favorita*, as a mere "spectacle," retains its ancient attraction.

That *I Puritani* still keeps possession of the stage, with no Rubini for Arturo, no Lablache for Giorgio, and no Tamburini for Riccardo, is solely attributable to Madame Adelina Patti, who essayed the character of Elvira for the first time last season, with a result fully justifying an occasional presentation of Bellini's once popular work. Nothing but such a genius as that of Madame Patti could have succeeded in giving new life to *I Puritani*. But this gifted lady imparts to every fresh character she portrays a certain original charm springing from her own very attractive individuality. She acts the part of Elvira with such earnestness, that, as used to be the case with Grisi, people almost imagine that it really means something out of the common way; while her execution of the music, from the polacca, "Son vergin vezzosa," to the end—"Qui la voce," the expressive soliloquy of Act 2, with its showy "cabaletta," when the half distracted heroine gives utterance to her grief, not forgotten—is an example of singing in the modern school calculated to raise that school even to a higher rank in the estimation of connoisseurs than it actually deserves. Signor Mongini's Arturo was an unequal performance—here good, there indifferent, elsewhere neither good nor indifferent. The Giorgio was Signor Capponi, who has a stentorian voice; the Riccardo was Signor Cotogni, and these gentlemen gave the unison, "Suoni la tromba," at the end of Act 2, with such unmistakable emphasis as to elicit the long-accustomed demand for its repetition. Nevertheless, we doubt whether any amount of attraction could bring to life again the once celebrated opera of Bellini—his last, and despite its beautiful melodies, by no means his best. In the *Sonnambula* and in *Norma* Bellini was lucky; the stories, one domestic, the other tragic, were alike simple and interesting; but in the *Puritani* he was unlucky. Perhaps, indeed, a more unsatisfactory libretto never clogged the efforts of a composer not gifted (like Bellini's great contemporary, Rossini) with that fertility of invention which could force almost anything in the shape of an opera-book to pass muster.

About the performance of *Il Flauto Magico*—now, since its revival, by Signor Arditi, at the late Her Majesty's Theatre, happily, one of the most popular operas of the day—a mere sentence would suffice, so frequently has the work been heard of late. A special word, however, is due to Madame Pauline Lucca, who, for the first time, undertook the part of Pamina, and not only sang the music with true expression, but invested the

character with a certain dramatic interest. Madame Lucca did not refrain from occasional liberties with the music; but she entered so heartily into its spirit that it would be hypercritical to dwell upon faults which a closer intimacy with the composer's text and a nearer appreciation of his meaning must, in the case of an artist so intelligent, speedily rectify. The other chief characters were sustained by Mdlle Sessi, who was deservedly encored in "Gli angui d'inferno," the splendid, and to singers with exceptional voices alone possible, *bravura* air for the Queen of Night, which she executes with remarkable facility; Madame Monbelli, who will be remembered at Drury Lane as a sprightly Papagena; Signor Cotogni, of whose Papagena musically judged, we retain the favourable opinion already expressed; Signor Bagagiolo, who has a voice exactly suited to the music of the High Priest, Sarastro, which he would sing even better if he adhered more closely to what Mozart has written (instance the air, "Qui sdegno"—encored); Signor Bettini, a careful Tamino; and Signor Tagliafico, a Monostatos of the genuine stamp. The subordinate personages were more or less efficiently represented. Signor Bevignani conducted in the orchestra. The increasing favour bestowed by the musical public, in London as in the country, upon Mozart's wonderful inspiration should rejoice the hearts of amateurs.

Little need be said of the performance of Rossini's immortal *Barbiere*, which on Saturday night brought the largest audience of the season. The Rosina was Madame Adelina Patti; the Almaviva was Signor Mario. About Madame Patti's incomparable portrayal of the heroine, made so cunning by Beaumarchais and so musical by Rossini, we have spoken over and over again. When, therefore, we add that it exhibited all its familiarly piquant and charming characteristics; that the soliloquy, "Una voce poco fa," was never delivered with more uniformly well-sustained excellence in a musical sense, or in a dramatic sense with more point and meaning; that "Dunque io son," the duet in which Rosina, ingenious as she may appear at first sight, proves herself quite a match for Figaro, the ingeniously active "Factotum," was, as of old, a remarkable display; and that in the Lesson-scene the *bolero* from Verdi's French opera, *Les Vêpres Siciliennes*, being encored, the English ballad of "Home, sweet Home," however absurdly out of place, was substituted by Madame Patti, to the evident satisfaction of her hearers, we have related all that need be related. Signor Mario was welcomed with the old enthusiasm; and though at the beginning he seemed nervous, and, to use the accepted conventional expression, "out of voice," which somewhat marred his generally admirable delivery of the melodious serenade, "Ecco ridente il cielo," he warmed to his task as the performance went on, and before the spirited duet with Figaro, "All' idea di qual metallo," came to an end, again proved himself "the Almaviva of Almavivas." Throughout the great *finale* to Act I Signor Mario exhibited that consummate dramatic ability which, if he possessed no longer a voice to obey his musical instincts, would still leave him the most perfect actor on the Italian lyric stage; and from this to the conclusion of the opera he maintained his supremacy. When Signor Mario retires, who is there to take his place? This is a question which must have presented itself more than once to all who care for, and know how to value, art in its most graceful and highly finished manifestations. Of the Figaro of Signor Cotogni, the Bartolo of Signor Ciampi, and the Basilio of Signor Tagliafico we have nothing new to report. Each was precisely what it has ever been in our remembrance.

The second performance of *Don Giovanni* only demands notice because two of the chief parts were not assigned to the same artists, as on the first occasion. Madame Miolan-Carvalho, having recovered from her indisposition, played Donna Elvira, and not only sang the music in an artistic manner, but portrayed the character to the life. Her great air, "Mi tradi quell'alma ingrata," and the dramatic recitative which leads up to it, although the air, we thought, was taken too fast, were given with irreproachable finish; and what followed, up to Elvira's final and fruitless admonition to her libertine spouse, was to match. The Zerlina of Madame Adelina Patti has been so often described that to describe it again is unnecessary. Enough that it retains its old charm, and exhibits all those qualities which have long made it peerless. On the occasion under notice, "La ci darem la mano," the duet with Don Giovanni (M. Faure), as well as

"Batti, batti," and "Vedrai carino," the two airs which, addressed to Masetto, appease his jealousy and console him for his wrongs, were greeted with the accustomed applause, and an "encore" for each too hearty to be resisted. The remainder of the opera was as before.

The *Huguenots* may be dismissed with equal conciseness. Valentine, the part with which Madame Lucca made her *début* in London, is also in many respects her very best assumption. On Tuesday night, when Meyerbeer's finest lyric drama was presented for the first time this season, her voice was in splendid order. In the great duet with Marcel (Signor Bagagiolo), and in that with Raoul de Nangis (Signor Mongini), after the "Benediction of the Swords," she exhibited high dramatic powers, and gave the most salient dramatic passages with singular vigour and brilliancy. At the end of the latter she was called before the curtain and applauded by the whole house, together with Signor Mongini, her energetic partner, who had exerted himself in this exciting scene with even more than his accustomed earnestness. Madame Carvalho's Marguerite de Valois, M. Faure's St. Bris, and Signor Cotogni's Nevers are now, perhaps, as efficient representations of those characters as could be named; while the Urbain of Mdlle. Scalchi, who gave with remarkable fluency the air, "No, no, no," composed by Meyerbeer expressly for Alboni, leaves little or nothing to desire. About the rest of the performance of this well-known and universally admired opera it would be superfluous to speak. How it is put forward at Covent Garden, and what are its most striking features, whether regarded from a musical or a spectacular point of view, our readers need no telling.

The *Sonnambula* was repeated on Thursday, and the *Favorita* with Signor Mario as Ferdinando, is announced for this evening.

#### HER MAJESTY'S OPERA.

A performance of *Faust* on Tuesday night served to bring forward another detachment of Mr. Mapleson's "engagements." Mdlle. Leonie-Duval made her *rentrée* as Marguerite, and displayed both the merits and defects noticeable on former occasions. About the intelligence of this artist there can be no doubt. She has a just and clear conception of the part, one good proof thereof being furnished by the special care taken to show that Mephisto's enchanted perfumes were neither unnecessary nor ineffective. Between the coy Marguerite of nature and the passionate Marguerite of diabolic art, a highly suggestive contrast brought one of the most striking incidents of the plot into unusual relief. As a vocalist Mdlle. Duval was less successful—a fact not to be wondered at, considering how many great artists have made the public severely critical when Marguerite's music is concerned. Signor Nicolini reappeared, after a long absence from England, in the character of Faust, and quickly extorted a recognition of merit which, to judge by his cold reception, was not held in remembrance. This gentleman has obvious qualities of an attractive sort. His appearance and bearing are good; he moves about the stage easily, and not in the uncomfortable manner which conveys unpleasant feelings to the looker-on; he has a good voice and style, as the adjective applies when voice and style are essentially French, and his delivery errs rather on the side of over-elaboration than of tameness or negligence. No wonder that, in such a case, Signor Nicolini was recalled after the first act; that his "Salve dimora" was encored, though not repeated; and that throughout the Garden-scene, as, indeed, throughout the opera, he kept a firm hold upon the attention and favour of his audience. Not further to particularize, let it be said that Signor Nicolini is a most valuable acquisition to the Drury Lane company. Of Signor Sparapani, who made his *début* as Valentine, it would, perhaps, be unfair to pronounce a definite opinion, and we await the experience to come with his assumption of a part more exacting. The other characters were sustained in a familiar way. Madame Trebelli delivered Siebel's airs faultlessly, and had to repeat "Quando a te lieta." Signor Foli was very earnest as Mephisto; while it will be assumed that his fine voice gave much effect to the music of the part. He was heartily applauded after the "Gold" song, as well as at the close of "Tu che fai." The choruses were capitally sung; and the band, conducted by Sir Michael Costa, played to little short of absolute perfection.



MR. HENRY SMART'S NEW CANTATA.

An invitation concert was given in the Hanover Square Rooms, on Thursday week, by Messrs. Lamborn Cook & Co., of New Bond Street, and was attended by the *élite* of the musical profession. A new cantata entitled *King René's Daughter*, written by Mr. Frederick Enoch, and composed by Mr. Henry Smart, was the leading attraction, and was produced for the first time under the direction of Signor Randegger. The concert opened with a movement from Sir W. Sterndale Bennett's "Installation Ode," arranged for the organ, and admirably played by Miss Kathleen Moultrie, a student of the Royal Academy. This was followed by Mr. Seymour Smith's vocal trio, "Solitude," sung by Madame Annie Jewell, Miss F. Ferrari, and Mr. P. Rivers; after which came *King René's Daughter*. The cantata is composed for three female voices solo—soprano, mezzo-soprano, and contralto—and a chorus of Provençal Vintagers, also of female voices; a second soprano and contralto solo being required in two of the concerted pieces. The overture, arranged as a pianoforte duet, played by Miss Whomes and Mr. Arthur O'Leary, was loudly applauded. The principal vocalists were Miss Jessie Jones, the Misses Sophia and Francesca Ferrari, Miss Rebecca Jewell, and Marion Severn, and an efficient chorus. All sang artistically and with pleasing effect. The music is original, and written in the clear and effective style characteristic of Mr. H. Smart's works. *King René's Daughter* will be sought for with delight by schools and academies, as a charming and interesting composition, well adapted to their use. The story is taken from the Danish author, Henrik Hertz's drama of the same name. The second part of the concert was made up of selections from the works of Bennett, Pinsuti, O'Leary, H. Smart, Benedict, Costa, J. S. Bach, and Walter Macfarren, who presided at the pianoforte, and performed two of his own solos.

SIGNOR SCHIRA'S MINA.

LONDON ACADEMY OF MUSIC.—Signor Schira's two-act opera, *Mina*—the composer conducting—was given with appropriate scenery, dresses, &c., on Monday evening, in St. George's Hall, and achieved a marked success. The following was the "cast":—

Mina (Oxenstierna's Daughter) ... ..	Miss M. Scott.
Jenny (her Maid) ... ..	Miss Beverly.
Count Derville (a French Noble) ... ..	Mr. J. W. Turner.
Ulric (Burgomaster of Delecarlia) ... ..	Mr. D. L. Ryan.
Ritson (Oxenstierna) ... ..	Mr. Pellissier.
Langdorf (Captain of Danish Guards) ... ..	Mr. J. B. Orgill, amateur.
Fritz (Lieutenant) ... ..	Mr. P. Criddle.

Miss M. Scott sang and acted with care and judgment, and Miss Beverly, who was lately a pupil of Dr. W. Spark, of Leeds, gave her music in a thorough artistic manner. Mr. J. W. Turner, as Derville, was loudly applauded. He possesses a tenor voice, which ought, with care and study, to enable him to take a high rank in the musical world. Mr. D. L. Ryan kept the house alive by his energetic acting and his humorous conception of the part. All the performers and the composer were recalled after each act. A *comédietta* in one act, entitled *Love's Difficulties*, produced under the superintendence of Mrs. Dauncey Maskell, concluded the entertainment.

TESTIMONIAL TO MISS EMILY SOLDENE.

On Saturday evening Miss Soldene, whose admirable singing and acting in the *Grand Duchess* at the New Philharmonic Theatre has made her a great favourite with Islington audiences, was presented with a handsome testimonial in the shape of a massive silver goblet of chaste design, which had been subscribed for by the members of the company. Mr. Charles Head presented the gift on the stage after the descent of the curtain, and, in doing so, gave expression to the esteem in which Miss Soldene is held by the donors, both as a public performer and in her private capacity, and their desire that her talent and genial disposition, which had rendered her no less a favourite behind the scenes than before the curtain, should receive some more tangible mark of recognition than that which the public so lavishly bestowed. Miss Soldene, who appeared quite taken by surprise, and evinced much emotion, replied in a speech full of touching womanly grace, concluding by remarking that she would say it was the happiest moment of her life, but that being a married lady the chances were they would not believe her.

W. H. P.

NEW PHILHARMONIC CONCERTS.

The first concert of the season took place at St. James's Hall on Wednesday evening. The opening work was Wagner's overture to *The Flying Dutchman*, which excited profound interest and attention. The next number was Beethoven's cantata, *The Glorious Moment*, written to celebrate the victories of the allied armies, and produced in Vienna in 1814. The engagement of Madame Cora de Wilhorst, Mr. Lewis Thomas, Miss Sinclair, Mr. Lloyd, and a numerous choir, together with Herr Ries as solo violinist, rendered the production of this cantata a complete success. Madame Cora de Wilhorst's voice and training overcame all difficulties, and the entire performance was a novelty. M. Gounod's Symphony in E flat concluded the first part. Beethoven's pianoforte concertos are to be given *seriatim*, and No. 1 in C was accordingly introduced on Wednesday. The performance of Mr. Charles Hallé was every way worthy of the subject. Mr. Hallé also gave a Gavotte, by Bach, and harpsichord lessons by Scarlatti, in his well-known style; Madame de Wilhorst sang Meyerbeer's "O come Rapida," with brilliancy, and subsequently took part with Miss Sinclair, Mr. Lloyd, and Mr. Lewis Thomas in Schumann's Gipsy Chorus.

The concert concluded with Weber's overture to *Preciosa*. Dr. Wylde conducted, and met with a deservedly warm reception on entering the orchestra.

THE PHILHARMONIC SOCIETY.

The programme of Monday's concert included Haydn's Grand Symphony, No. 7; Mendelssohn's G minor Concerto; Spohr's Symphony in D minor, composed for this society, and the overtures to *Leonora* (Beethoven) and *Rienzi* (Wagner). Haydn's No. 7 is among the most elaborate and complete works of the kind which have issued from his pen, and hence is ever welcome. It was admirably performed under the direction of Mr. Cusins, and was received with equal pleasure and appreciation. Mendelssohn's brilliant G minor Concerto has become so familiar by the performances of distinguished executants, that its introduction by a foreign artist unknown to fame was a somewhat ambitious essay. Madame Brandes is a careful and well-skilled player, but fire and brilliancy were deficient in her performance. The D minor Symphony is among the most pleasing, as among the most characteristic of its author's works. It is a fine piece of orchestral writing, and was magnificently rendered. Beethoven's noble overture to *Leonora* was welcome, and the misty fantasy of Wagner is doubtless a fair specimen of its composer's "progressive" musical views.

Madame Monbelli and Signor Delle Sedie were the vocalists, and both contributed greatly to the entertainment of the audience.

MR. SYDNEY SMITH'S RECITALS.

The first of three pianoforte recitals announced by Mr. Sydney Smith took place in St. George's Hall on Wednesday afternoon, and attracted a full audience. It might have been anticipated that the entertainment would primarily serve to introduce works by the talented and popular reciter himself; and this proved to be the case. Mr. Smith played his fantasia on *L'Elisir d'Amore*, a study for left hand alone on "Com'è gentil," "L'Ange du Foyer," "Austrian Hymn," third Tarantella, and a melody entitled "Eloquence." Not only are these some of Mr. Smith's best effusions, but they rank among the best of their class, in virtue of genuine effect easily and legitimately wrought out, to say nothing of ingenious fancy, and diversified treatment. All were admirably played and received with great favour. Mr. Smith also gave, in a manner proving the versatility of his gifts as a pianist, Mendelssohn's D minor Trio (Op. 49), with Messrs H. Holmes and Daubert the *andante* from the "Kreutzer" sonata, with Mr. Holmes; Chopin's Polonaise in C (Op. 3), with Herr Daubert; and the *Preciosa* March of Mendelssohn and Moscheles, with his clever pupil, Miss Alice Rhodes. The vocalist was Miss Annie Edmonds, who sang, in her usual charming manner, Costa's "Weep not, my Mother," Gounod's "Quando a te lieta," Spohr's "Bird sat on a linden tree," and Sainton-Dolby's "Margerie's Almanack." The accompanists were Herr Ganz and Mr. Parker. The next recital is fixed for May 17th.

## CRYSTAL PALACE CONCERTS.

SATURDAY, APRIL 29, 1871.

FIRST PERFORMANCE OF

## "FAIR ROSAMOND,"

A DRAMATIC CANTATA,

Written by FREDERICK E. WEATHERLY.

THE MUSIC COMPOSED BY

JOSEPH L. ROECKL.

Principal Characters by

Madame LEMMENS-SHERRINGTON.

Miss HELEN D'ALTON.

Mr. SIMS REEVES.

Signor FOLI.

Full Orchestra and Chorus.

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Sung by Miss HELEN D'ALTON.

No. 6.—"THE LULLABY," arranged as a Duet for  
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ROSAMOND'S SONG. Transcribed for the Pianoforte  
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ST. JAMES'S HALL,  
REGENCY STREET AND PICCADILLY.MR. CHARLES HALLÉ'S  
Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that his ELEVENTH SERIES OF PIANOFORTE RECITALS will take place on the following Afternoons:—

FRIDAY, May 5,  
FRIDAY, May 12,  
FRIDAY, May 19,  
FRIDAY, May 26,

FRIDAY, June 2,  
FRIDAY, June 9,  
THURSDAY June 15,  
THURSDAY June 22.

The scheme of the forthcoming series of "Recitals," although admitting new matter, will in no way differ from the spirit of those which the aristocracy and the general musical public have hitherto so liberally supported. The sonatas for Pianoforte and Violin of Beethoven, like every cycle of compositions bequeathed to the world by that great master—orchestral symphonies, string quartets, solo pianoforte sonatas, &c.—range from the period of his earliest career to the period of his ripe maturity, and thus offer a more or less complete epitome of his artistic life. The three sonatas dedicated to Salleri, from whom Beethoven is supposed to have received some advice in the art of dramatic composition, whenever they may have been actually written, were first published in the winter of 1798-99, when their author was under 30 years of age; while the single Sonata, in G, Op. 94, dedicated to the Archduke Rodolphe, appeared more than ten years later, when Beethoven had produced his two greatest pianoforte concertos (Nos. 4 and 5), his 10th and 11th string quartets, his 5th and 6th symphonies (the C minor and the "Pastoral"), and almost immediately before his last and greatest trio for pianoforte, violin, and violoncello (the one in B flat, Op. 97)—in the very zenith, that is to say, of his creative powers.

It is Mr. Hallé's intention to give during the forthcoming series of Recitals, the ten sonatas for Pianoforte and Violin of Beethoven, in the chronological order of their production. Two sonatas for the same instruments are to be introduced at each Recital. The remaining six sonatas will, therefore, include the sonata in F minor of Mendelssohn (Op. 5)—his only published work of the kind, though two others, in D minor and F (the last composed as late as 1838), as well as a sonata in C minor, for pianoforte and tenor, are known to exist in MS.; the two sonatas of Schumann; Dussek's sonata in B flat; and two sonatas by Mozart. For these combined performances, Mr. Hallé has had the advantage of securing the invaluable co-operation of Madame Norman Néruud.

The solo pianoforte pieces to be performed by Mr. Hallé will be selected from works of acknowledged masters, in all schools—from J. S. Bach and Handel, to Weber, Schubert, Chopin, Bennett, and their most renowned contemporaries. It is hoped that this variety may sustain the repute of the programmes, as it will surely enrich them, by opening up new sources of interest for the consideration of earnest amateurs, who desire to perfect their knowledge and experience, by making themselves acquainted with all styles of pianoforte music which, after their manner, legitimately uphold the dignity and purity of art.

The programmes will, as on previous occasions, consist of as many pieces as may limit the duration of the performance to two hours—from Three o'Clock to Five, p.m. Descriptions, analytical and historical, of the various pieces will, as usual, form part of the programmes.

## PRICES OF ADMISSION.

	For the Series.				Single Ticket.			
	£	s.	d.		£	s.	d.	
SOFA STALLS, numbered and reserved	...	...	2	2	0	0	7	0
BALCONY	...	...	1	1	0	0	3	0
AREA	...	...	...	...	0	1	0	0

Subscriptions received at CHAPPELL & Co.'s 50, New Bond Street; MROBELL'S 33, Old Bond Street; Old Bond Street; 39, Old Bond Street; KIRBY, PAVAN, & Co.'s, 48, Cheapside; HAYS, 4, Royal Exchange Buildings; AUSTIN'S Ticket Office, 25, Piccadilly; and by Mr. CHARLES HALLÉ, 11, Mansfield Street, Cavendish Square.

Subscribers wishing their Seats reserved are requested to notify their intention to Messrs. CHAPPELL & Co. on or before Monday, May 1.

## MARRIAGE.

On the 25th of April, at St. Ann's Church, Dublin, Mr. FRANK JEFFERYS of 57, Berners Street, to JANE ELIZABETH, eldest daughter of William Mansfield, Esq., of Everton, Rathgar, Dublin.

## The Musical World.

LONDON, SATURDAY, APRIL 29, 1871.

## EXHIBITION MUSIC.

IT is so satisfactory to know that music holds a prominent place in the scheme of the International Exhibition, which opens on Monday next, that even those may be gratified who, like ourselves, have no great faith either in the ability or devotion of the Royal Commissioners and their artistic advisers. Whatever the result, music will have been recognized as it deserves, and steps, however halting and unsteady, will have been taken for the furtherance of its interest. Progress has indeed been made, when the heavy and tape-bound Official Mind wakes up to the knowledge that music, as an art, is worthy of notice. In



the Exhibitions of '51 and '62, little heed was paid to music save as it ministered to pageantry, and suited the purpose of rival organ-builders. Now the Official Mind sees that music is not wholly comprised under the heads of ceremonial and manufactures. Official Mind — *mirabile dictu!*—sees, in point of fact, that music is an art, the product of high intellectual and emotional endowments; and says to those concerned, whether in a creative or executive capacity, "The field of honour is open to you also; enter, and take what you can get." Who contends, after this, that the world does not move?

About the new compositions by Hiller, Gounod, Pinsuti, and Sullivan, which are to be heard for the first time on Monday, we shall here say nothing. Nor shall we call in question the choice of the composers just named, as representatives of their respective countries. With Verdi shy of Exhibition music, with Auber in trouble for his beloved Paris, with Sir Sterndale Bennett disposed to make way for a younger man, and with no German composer greater than Dr. Hiller, we may well be content to see the Cologne professor and his three companions, laden with the responsibility of national championship. No doubt, each will do his best, and produce something more or less worthy the occasion. But, after all, these "opening day" doings are special and afford no clue to the "Exhibitions of musical art," announced to take place twice in every subsequent twenty-four hours. We fear the latter will scarcely work a revolution if confined to organ performances, and the peculiar labours of military bands. Indeed, our fear would not be much diminished by an assurance that the twice-a-day concerts will take high rank. Have we not had, and shall we not have, concerts galore, without any Exhibition music whatever? The real need is not for executive display by artists already known—a display having its ultimate good in the tickled ears of the multitude. We want from South Kensington an encouragement of art which shall develop, or make known, talent, now repressed, or hidden, by a state of things which accounts not of God's best gifts till their possessor has, by luck, forced them unto view. Will the Royal Commissioners encourage the martyrs of music who are dumb because nobody opens to them a "door of utterance?"—or will they "grease the fat pig" in unhappily orthodox mode? It may be urged by way of indirect reply that such of the "martyrs" aforesaid as occasionally become vocal by grace of sanguine publishers, do not encourage efforts to put them in a national rostrum, endowed with free speech. We answer that want of opportunity and encouragement represses all that is best in English musicianship. Our system has elevated the "pot-boiler" into an article of first necessity, and turned native composers into simply a band of tinkers. What English art might be with adequate support is not to be assumed from what it is after continued neglect.

Suppose then, by way of a good beginning and a timely example, that the Exhibition managers invited our native composers to send in MSS. of specified kinds, for inspection, with an understanding that the best should be performed. One result would be, of course, the flooding of South Kensington with music paper, and the distraction of a few weak-minded jurymen. But every good cause has its martyrs, and there are many less desirable things than being enrolled among the victims of artistic progress. The Commissioners, therefore, should not hold back at the prospect of a per-centage of insanity, but should rather look to the possible discovery of merit now as obscure as the "mute, inglorious Miltons" of Stoke-Pogis churchyard. How many

demented judges represent the value of one unearthed Beethoven? Let the South Kensington officials ponder this question well.

Seriously, much might be done for music in some such way as we have indicated; while the object of the Exhibition, so far as a display of art is concerned, would be advanced more efficaciously than by any number of "entertainments." Painters and sculptors are invited to send in their works; but you cannot hang a symphony against the wall, nor stand a concerto upon a pedestal. Why, in the name of common sense, should this disadvantage bar out the musical composer altogether?

MR. JOSEPH L. ROECKL, composer of the cantata entitled *Fair Rosamond*, to be performed this day at the Crystal Palace, is the son of that eminent tenor singer, Roeckl, who was the original representative of Florestan, in Beethoven's *Fidelio*.

WE much regret to state that Mr. Manns, the untiring, zealous and admirable conductor of the Crystal Palace Concerts, is so seriously indisposed as to be unable to preside at the concert of to-day, which is for his own benefit.

MOLLE. CHRISTINE NILSSON has undertaken a series of concerts in California, and will proceed, *via* Havanna; and in the winter she has consented to perform in opera in New York and other principal cities in the United States.

A SERIES of grand choral festivals will be given at the Royal Albert Hall, with a choir of one thousand voices, under the direction of Mr. G. W. Martin. The most eminent artists, both instrumental and vocal, will be engaged. The first, second, and third choirs of the National Choral Society will form the chorus on these occasions.

ORATORIO CONCERTS.—The Directors of the Oratorio Concerts announce Beethoven's Mass in D for performance (in conjunction with the same composer's Choral Symphony) at the last of this season's Subscription Concerts, on Friday evening, May 5, at St. James's Hall. Both works will be given under the direction of Mr. Barnby, by whose choir they were so excellently rendered last season, and they will be performed without any alteration from the original score.

THE following presentations were made at the Queen's Levée on Wednesday last:—Sir Julius Benedict, by Viscount Sydney; Sir George Elvey, by the Rev. Lord Wriotheley Russell; and Sir Sterndale Bennett, by the Secretary of State. At the same time Mr. Ernest Benedict was presented by his father Sir Julius Benedict.

A FEW days ago an English gentleman was seized at the Queen's Theatre, carried off to Bow Street, and made to pass the night in a cell, because he had manifested a strong and certainly somewhat suspicious desire to hear the dialogue of *Joan of Arc*. "Speak up, I want to hear Tom Taylor's history," he exclaimed; upon which the police at once fell upon him and treated him in the manner described.

MR. GEORGE DOLBY sailed for America, on Tuesday last, in the "Abyssinia," *via* Queenstown. Mr. Dolby's object in going to America is to arrange for concerts during the ensuing autumn and winter months, with the following artists, *viz.*—Miss Edith Wynne, Madame Patey, Mr. A. Byron, Mr. J. G. Patey, Mr. Lindsay Sloper, and Mr. Santley, all of whom are under engagement to Mr. Dolby.

#### IMPROMPTU.

MEDITATED AND ACHIEVED ON THE SPOT.

When pious Charles,\* to raise St. Paul's,  
A tax on coal bespoke,  
He might have guessed within those walls  
'Twould end in ash and smoke.

\* The twofold of that ilk?

BENWELL.

## OCCASIONAL NOTES.

In an interesting notice of Mr. Barnby's last Oratorio Concert, the *Morning Advertiser* thus alludes to the performance of Mr. Sims Reeves:—

"Mr. Sims Reeves was in splendid voice, and gave the air, 'The enemy said,' with unusual power and energy, even for him. The perfection of vocal style is always expected from Mr. Reeves, and what is more, is always forthcoming; but the audience seemed absolutely astounded at his extraordinarily vigorous rendering of the air. A finer example of oratorio singing was never heard."

About the same performance the *Daily Telegraph* has the following:—

"Of Mr. Sims Reeves it is almost enough to state that he never sang better in his life. This great artist's rendering of 'The enemy said' was marked to a degree rarely apparent by all those qualities which give him an unequalled position. It was, in short, a master work; and the same might be said with regard to his delivery of the closing recitatives, from which nothing of perfect musical declamation was absent."

The sensation created by Mr. Reeves on this occasion recalled to many present his memorable exhibitions of vocal power and declamatory energy at the Handel Festivals.

ONE Pennington undertakes to act Shakspeare against any man or 1,000 guineas. Pennington's admirers consider him the greatest exponent of Shakspeare extant, and are willing for him to compete with any living actor. We are not informed whether they are willing to find any portion of the sum, or only admire Pennington's powers so much that they will permit him to back himself. At any rate the challenge has been accepted by "a gentleman whose position and reputation stamp him as a fit champion, and the arrangements are in progress." The prize is to be awarded by a committee of dramatic critics, and the contest is fixed for an early date. It is worth the consideration of managers whether they might not, by offering a series of entertainments of this kind, succeed in restoring the popularity of the legitimate drama. The taste of the public for Shakspeare is open to question, but their attachment to sport is undeniable. The attractions of the betting ring might be superadded to those of the smoking lounge and drinking bar by which caterers are already supplementing dramatic entertainments. If the public was admitted at the usual theatrical charges, and allowed to drink, smoke, and speculate on the "event," all the old national love of Shakspeare and the higher forms of drama would rapidly revive.

## CHAMBER CONCERTS OF MODERN MUSIC.

The last of a series of concerts introducing new and little-known chamber compositions by living masters, took place at the Hanover Square Rooms on Friday week. The programmes of the three concerts comprised two quartets, Op. 25 and 26, and a quintet, Op. 34, for piano and strings, by Johannes Brahms; a pianoforte trio and string quartet by Robert Volkmann; a sonata for piano and viola, and a quartet, by Antoine Rubinstein; a trio for pianoforte, violin, and violoncello, in D, by Carl Reinecke. To the chamber compositions of Brahms we have repeatedly called attention, and are glad to note the favour they met with. Robert Volkmann shows distinct traces of Schumann's influence, but his work, less intellectual than that of Brahms, is more impregnated with the spirit of national songs and dances, particularly of Hungary. Brahms and Volkmann show themselves capable of keen self criticism. This cannot be said of Rubinstein. We know no important piece of his which would not gain by a use of the pruning knife. His principal thoughts, always vigorous, are not unfrequently marred by want of refinement in their development and diction. At the last concert Herr Reinecke took the pianoforte part of his trio in D, a brilliant and effectively-written composition, which was well received. A set of solo pianoforte variations on a *passage* of Bach's which Herr Reinecke played later in the evening, fell flat, though the very cleverly contrived piece deserves the praise of musicians, perhaps even more than the trio. The pianoforte was played, and extremely well played, at the first two concerts by Herr Willem Coenen, the violin by Mr. Wiener, viola by Mr. Zerbini, and violoncello by Herr Daubert—all excellent artists. The performances were carefully rehearsed. Concerts of a similar tendency ought to be less exceptional.

## ORATORIO CONCERTS.

The fifth concert of the season took place in St. James's Hall on Wednesday evening week, when *Israel in Egypt* was, if we are not mistaken, given for the first time under Mr. Barnby's direction. The wisdom of choosing a work which demands greater resources than were available is open to serious question. Handel's stupendous choruses want power in the first instance, and the public have been accustomed to hear them at Exeter Hall and the Crystal Palace Festivals under conditions adapted to satisfy this requirement. Hence it was anticipated that Mr. Barnby's modest "350" could produce little effect, and that the performance would pass off, as far as concerned its choral music, without making the customary sensation. Such, in point of fact, was the case, the famous "Hailstone" alone eliciting more than slight applause. The solos were taken by Madame Sherrington, Miss Sinclair, Madame Patey, Mr. Sims Reeves, Mr. Raynham, Herr Stepan, and Mr. Beale. Madame Patey won much favour for her admirable rendering of "Thou shalt bring them in;" and Mr. Reeves achieved one of his greatest triumphs in "The enemy said," and the recitatives preceding the final chorus. He sang the former with astonishing vigour and power of voice, while his declamation of the latter was one of the finest artistic achievements in our remembrance. About the superlative excellence of each effort there could be no doubt at all, and the audience were not slack in showing their appreciation. Mr. Reeves very properly declined to repeat the air, and, but for their natural excitement, we should blame the audience for making so unreasonable a request. Herr Stepan and Mr. Beale—a veteran and a recruit—were associated in "The Lord is a man of war," but not happily, inasmuch as the veteran has spent a good deal of his strength, and the recruit was nervous. The orchestra did good service, and Mr. Docker made the most of an organ which goes for little at best.

PRAGUE.—On the 9th inst., the Abbate Franz Liszt's *Sgogszard vocal Mass*, as well as the *Fugue* and "Magnificat" from his "Symphonie Poem" on the *Divina Comedia*, were performed.

VIENNA.—Herr Hellmesberger retires from the direction of the concerts given by the Society of the Friends of Music. It has been asserted that he does so because his other professional duties prevented his devoting sufficient time to the concerts. This assertion is incorrect. He retires because he accepted the post on the express condition that he was to hold it for only one year. There is a report that negotiations have been resumed with Herr Brahms.

HAMBURG.—Herr R. Wagner's *Meistersinger von Nürnberg* has been produced at the Stadttheater. Herr Nachbaur, of Munich, sang the part of Walther Stolzing at the first three performances. The disciples of the School of the Future assert that the work was a great success, and will become a stock-piece. A very great number of the general public stoutly maintain the contrary. *Qui viera verra!*—Herr Nachbaur took his leave as the hero in Herr R. Wagner's *Lohengrin*.

WIESBADEN.—From the official returns just published, we learn that during the year 1870, Meyerbeer's works (represented by four operas) were more popular than those of any other composer, having been given fifteen times at the Ducal Theatre. Then comes Mozart with twelve performances, Lortzing with eleven, Donizetti (four operas) with nine, Auber and Wagner with seven each, Weber with six, Rossini and Verdi with five each, Gounod (*Faust*) with four, Bellini and Flotow with three each, Méhul with two, and Beethoven and Gluck with one each. Meyerbeer's *Africaine* was new, and four other operas were revivals.

MILAN.—Herr Heinrich Stiehl, from St. Petersburg, lately gave a grand concert, the programme of which included the overture to *St. Paul*, Mendelssohn; "Busslied," Beethoven; "Ave, verum corpus," Mozart; aria from *Elijah*; and *Requiem*, Cherubini. The performance produced a deeply-favourable impression upon the audience, who are not accustomed to this style of music. A fair Russian vocalist, Mlle Leontieff, was greatly applauded.

MUNICH.—At the third Subscription Concert of the Musical Society, the programme included: Jupiter Symphony, Mozart; air, "Mein gläubig Herz," Bach; E minor Concerto, Chopin; Serenade, Volkmann; "Lieder," Schumann; "Variations sérieuses," Mendelssohn; and the overture to *Egmont*, Beethoven.—Herr Anton Depressa has left Gotha, where he has hitherto lived, to take up his permanent residence in this, his native, town. He has had the words of his oratorio, *Die Salbung David's*, translated, and hopes to see it brought out both in England and America.

## PROVINCIAL.

**BIRMINGHAM.**—At a concert given recently in aid of the St. Edmund's Boys School, Dudley, the *Daily Gazette* makes the following remarks:—

"First on the programme was a vocal duet, which was well delivered by the Misses Osborne. Mr. Charles Lunn then gave Handel's 'Deeper and deeper still.' The next song, by Mrs. Bridgwater, elicited hearty applause. A very favourable impression was made by the pianoforte playing of Mr. Troman, who performed a beautiful selection from Mozart's *Don Giovanni*. The chief treat of the evening was afforded by Mrs. Bourne and Mr. James Matthews, in a song, with flute *obbligato*, by E. N. Grazia, 'Sing away, ye joyous birds,' which was unanimously encored. Miss Kendrick sang Bishop's florid air, 'Tell me my heart, very effectively.'

**COLCHESTER.**—We read as follows in the *Essex Gazette* of Saturday last:—

"The concert given at the Public Hall on Friday evening last, by Herr Werner, bandmaster of the 27th Inniskillings, proved a deserved success. By permission of Lieut.-Col. Freer and the officers, the band of the 27th attended, and their performance gave great satisfaction. They opened the concert with Herold's overture, *Zampa*, and played Strauss's walse, 'Blue Danube,' and Verdi's *Nabuco* vigorously and with telling effect. Herr Werner played a clarinet solo of his own composition, so as to show that he is a superior musician, having the fullest command of his instrument. Other instrumental and some vocal pieces helped to make the concert a success."

**LIVERPOOL.**—A correspondent writes to us as follows:—

"Mr. Toole's engagement at the Alexandra Theatre, Liverpool, which terminates on Saturday the 29th, has been the most successful he has ever had in Liverpool. The *Princess of Trebizonde* was played for the first fortnight, and during this last week the famous trial of 'Bardell v. Pickwick' has been the chief attraction. In addition to his evening performances, Mr. Toole, who is an inveterate glutton for work, has given *matinées* on Saturday afternoons, which have been immensely attractive. The receipts prove that Mr. John Knowles, of the Theatre Royal Manchester, one of the shrewdest managers in the kingdom, knew what he was about when he offered Mr. Toole £300 a week *certain* during his engagement, the favourite comedian's share of receipts in Liverpool having exceeded that amount."

**TEWKESBURY.**—Says a local paper:—

"The second concert of the Choral Society was given last week, in the Music Hall. The performance consisted of a selection from the *Messiah*, the band and chorus numbering upwards of sixty. The principal vocalists were Mrs. Corson, Mrs. J. G. Home, Miss Marsh, Miss M. Watson, Mr. Newman, and Mr. J. Stoyke (Worcester); and the instrumentalists were Mr. G. Watson, Mr. Diaper, Mr. B. Moore, Mr. Mather, Mr. G. Yarnall, Mr. Matti, Mr. Teckell, Mr. Bell, Mr. J. Fowler, and Mr. Alcock. Miss Osborne efficiently presided at the pianoforte, playing steadily and effectively; and Mr. J. T. Hornblow, the conductor of the society, wielded the bâton."

**MALVERN.**—A correspondent writes to us as follows:—

"On Tuesday evening the Malvern Philharmonic Society gave a grand concert in the Malvern College School-room. This is the second given by the society since it has been under the conductorship of the Rev. A. Sewell. On the occasion of the last concert the society could boast of a tolerably good band and a chorus of sixty voices, while at the concert on Tuesday there were not more than twenty vocalists, and as the band of the society had been done away with by the conductor, the only instrumentalists were Mr. H. S. Jones, 1st violinist, from Birmingham; Mr. Elgar, 2nd violinist; Mr. H. Elgar, viola; Mr. F. Spray, violoncellist, of Worcester; and a contra-basso player; with Mr. W. Haynes, organist of the Priory Church, at the harmonium, and Mr. F. Bovington at the pianoforte. The solo singers were, we are informed, friends of the conductor, but one of these being unavoidably absent, Miss Pullen, of Worcester, was engaged. With these few executants—numbering about thirty, in an almost empty room, with the sound reverberating from side to side, Sir W. Sterndale Bennett's *May Queen* was attempted, and the effect can easily be imagined. The singing of Mrs. Andrew Corbet, Miss Pullen, and Mr. J. Swire was much admired and deservedly applauded, also Mr. Sewell's rendering of the 'Village Blacksmith' (Weiss), with very effective accompaniment (pianoforte and harmonium). The second part of the programme consisted of a miscellaneous selection of vocal music. The choruses of the cantata were thin and empty."

**GLASGOW.**—The *Daily Herald* says:—

"Mr. Peace's first organ recital, in the Glasgow University, drew together a large audience, and evidently gave great pleasure to those who heard it. The performance commenced with Mendelssohn's Organ Sonata, No. 5. The effect of the first two movements was

delightful, but that of the concluding *allegro maestoso* was a complete muddle. This must not be attributed to Mr. Peace's playing, but to the unfortunate position in which, from necessity, the organ is placed. On account of the low roof of the hall, the sounds from many of the pipes strike the ceiling, from which a huge iron beam throws them back into the organ itself. Where we sat many of the quick passages containing cross effects were simply a mass of confusion. Very lovely and very well played was the *adagio* from Beethoven's Op. 3, although exception might be taken to superfluous colouring. Schumann's two pieces were most interesting. The first, 'Skizzen für den Pedal-Flügel,' contains charming ideas, wrought out in the composer's original style. In the second, however, there was the same unsatisfactory result as in the last movement of Mendelssohn's sonata. It was simply impossible to follow the fugal ideas; the effect was 'pell-mell, havoc, and confusion.' Schumann's music gains ground here but slowly. Handel's 'Harmonious Blacksmith' was not successful, the marked character of the piece being in great part lost. The *andante* from Mozart's Tenth Symphony was much more happily treated. A transcription of Andreas Romberg's uninteresting overture in D brought the concert to a close. It is to be hoped that the success of Saturday's recital will induce Mr. Peace to give another on an early day."

**LIVERPOOL.**—The *Courier* says:—

"The Societa Armonica gave their thirty-fourth rehearsal on Saturday evening, at the Liverpool Institute, in the presence of a very large audience. Four out of the five numbers on the programme were pieces for a full orchestra. These were:—Overture, *Die Pflgekinder* by Lindpaintner; symphony in D, No. 2, Op. 10, by Fesca; fantasia burlesque for the violoncello (with orchestral accompaniment); 'Carnaval de Venice,' by Servais, the solo played by Mr. Weston; and Beethoven's march from *Prometheus*. The vocal music, consisted of Romberg's *Lay of the Bell*. The principal solos allotted to the Master, were taken by Mr. T. J. Hughes, who was careful and correct. The other soloists were Miss Monkhouse, Miss Borst, Mr. T. Foulkes, and Mr. W. Forrester. Mr. Armstrong officiated as conductor, and Mr. Henry Lawson as leader of the band."

**HENDON.**—A concert in aid of the repairs of Kingsbury Church took place in the School-room on the 20th inst., at which the following distinguished amateurs from London gave their assistance:—Miss Sagrini, Miss Braham, Miss Salvi, and Miss Stevens, Mr. Ernest A. Tietkens, Mr. Stevens, and Mr. Cotsford Dick, Herr Wilhelm Ganz being the accompanist. The programme was well selected, and opened with the overture to *Masaniello*, arranged as a duet for the pianoforte, and performed by Miss Margot Sagrini and Mr. Cotsford Dick with admirable effect. Mr. Stevens's rendering of Handel's "O ruddier than the cherry" was remarkable for correct intonation and good execution. A pretty ballad, "The Faithless Vow," composed by Miss Sagrini, who accompanied its performance, was sung in good style by Mr. Ernest A. Tietkens. Herr Wilhelm Ganz's performances on the pianoforte are so well known that we shall merely remark that he played his "Vision du passé" and his "Valse du concert" in a masterly manner. Balfe's new ballad, written by Mr. St. Leger, was sung by Miss Salvi with such taste and expression, that it was re-demanded, and repeated. Miss Braham gave "Non più mesta," and introduced some *fiorette* remarkable for their novelty. The second part opened with a fantasia on *Norma* and *La Sonnambula*, rendered by Miss Sagrini with much brilliancy of execution. A burst of applause rewarded the artistic performance of the fair young virtuosa. A pretty ballad by Mr. and Mrs. St. Leger, called "Thy name," was sung by Mr. Ernest Tietkens in his best style, and was re-demanded. A Spanish song by Yradier, was given by Miss Braham, who accompanied herself on the guitar in true Spanish style; and other pieces of an attractive sort filled up the balance of the programme.

**REIGATE.**—A correspondent writes to us thus:—

"The annual concert of the Choral Society, was given on Thursday evening last, under the most favourable auspices, the Public Hall being crowded. The programme was attractive, and the principal artists were Miss Annie Edmonds, Miss Jenny Pratt, Mr. Montem Smith, and Mr. Maybrick. The band was led by Mr. H. Blagrove, whom we always rejoice to see amongst us. The first part introduced Mozart's Mass in G (No. 12). The grandeur of this work was admirably sustained, and must have been a great treat to all present. The 'Kyrie' was given as soli and chorus, the latter coming in on the words 'Christe Eleison.' We much approve of this arrangement suggested, we believe, by the conductor (Mr. Thurman). The 'Gloria' proved most satisfactorily the capabilities of the chorus and orchestra. 'Qui Tollis' and 'Quoniam,' finishing with 'Cum Sancto Spirito,' were sung with steadiness throughout. It is unnecessary to notice every movement. We cannot however pass on without mentioning the glorious 'Benedictus,' one of the most difficult, and, at the same time, one of the most beautiful movements in the whole work. The solo singers performed their task with finish and



effect, and their efforts were fully appreciated. The tenor solo in 'Et incarnatus' was well rendered by Mr. Montem Smith, and the solo part introducing the 'Dona nobis,' was extremely well sung by Miss Jenny Pratt, who by the way has an exceedingly good contralto voice. At the end of the Mass, the audience demonstrated their gratification in a manner hearty and unmistakable. The second part of the programme was devoted to the first division ('Spring') of the *Seasons*; the overture was very effectively given by Mr. Thurnam's excellent orchestra, and 'Come, gentle Spring,' was rendered by the chorus with every attention to light and shade. The principal solo singing in this work falls to the bass (Simon the Farmer), and we congratulate the society upon having secured the services of Mr. Maybrick, who took the whole of the music splendidly, especially 'With joy the impatient husbandman,' which will be remembered with the greatest pleasure. The duet, 'Song of Joy,' was charming, its light and beautiful accompaniments being most pleasingly performed. Miss Edmonds was unfortunately suffering from cold; however, she pleased by her quiet and chaste singing, and we hope to hear her again under more favourable circumstances. The grand chorus, 'God of Light,' was admirably executed by all concerned, and brought this excellent concert to an end. We must congratulate Mr. Thurnam upon the great success which has attended his efforts, and the people of Reigate on having concerts in their town conducted with such great ability."

#### PETER THE SHIPWRIGHT.

It may be very natural for us to overlook that which is of secondary rank when that which stands first challenges attention. Nevertheless we may lose a good deal by doing so, especially when music is concerned. There are, or have been, in every civilized country musicians worthy of public regard, who have left works, short of the highest character, perhaps, but having character all the same. These men endure hard treatment; so hard that we can conceive no greater misfortune than the possession of gifts falling short of absolute genius, yet valuable enough to make their exercise a duty. The planet Mercury cannot help shining, but its orbit lies too near the sun, and few people ever catch a glimpse of its rays, or care to look for them. May we hope that, some day, justice will be done to composers of secondary rank, and public taste benefited by works now condemned to unmerited obscurity? Some encouragement has been afforded in this direction through the production at the Gaiety Theatre of an opera written by one of the "noble army of martyrs" above referred to. How many in this country had heard of Albert Lortzing? or of his *Czar und Zimmermann*, his *Die beiden Schützer*, his *Undine*, and *Der Waffenschmidt*?—all operas of merit, and all worth notice. To English ears the name of the man and the titles of his works were almost unknown till Mr. Hollingshead directed attention to both by the spirited venture "inaugurated" on Saturday last; and so in part took away a form of reproach which, let us hope, will soon disappear entirely.

This is no place to discuss either the history or character of the Berlin composer, whose best known effusion is now before the English public for the first time. We pass, therefore, to the work itself, premising that Mr. Hollingshead has brought out the *Czar und Zimmermann* in an English dress, and under the title which stands at the head of this article. For the translation itself, little can be said; especially in those cases where the adaptor had to write for music. But the plot, founded on an old German comedy, is interesting enough to make up for mere verbal deficiencies, of which, moreover, little heed is taken in connection with opera. We may best describe the story by saying that in the shipyard of Widow Browe at Saardam there are two Russian workmen named Peter—the Czar and a deserter—both eager to conceal their identity. There are, also, at Saardam, the rival ambassadors of England and France, each bent upon discovering the Czar, and obtaining from him a treaty inimical to the interest of the other. Further, there is at Saardam an absurd old Burgomaster with a niece, Maria, who loves Peter the deserter, and is loved by him in return. The affection of Peter No. 2 and Maria forms the groundwork of the secondary plot, which may be dismissed with a statement that, after a good deal of flirtation and teasing on the part of the lady, marriage ensues. The main story turns upon the schemes of each ambassador for the discovery of the Czar and the discomfiture of the rival power. Luck favours the Frenchman who lights upon Peter No. 1 and carries his point, while the Englishman, misled by the stupid Burgomaster, pays court to Peter No. 2, who pertinaciously rejects the idea as pertinaciously forced upon him that he is an Emperor. All this time the Czar is eager to go home and put down the insurrection of the Strelitz, but he cannot get away, the Dutch government having ordered the arrest of all strangers on suspicion of persuading the shipwrights to transfer their allegiance. Luckily Peter No. 2, as the supposed Czar, has been furnished with a vessel and a pass by the English ambassador. These are transferred to Peter No. 1, who

departs in triumph, while his namesake, now made an imperial *aide-de-camp*, marries Maria, and, no doubt, lives happily ever afterwards. It is obvious from this mere outline that the plot allows of dramatically effective scenes, and the chief of these is found in Act 2, where the real Czar, his ambassador, and the disguised envoy of France transact state business in a tavern, the disguised Englishman and the Burgomaster endeavouring at the same time and place to persuade the astonished deserter out of his real identity. Of purely comic scenes there are abundance. A rehearsal by the Burgomaster and inhabitants of a home-spun ode in honour of the imaginary Czar, and the business preceding the "scrimmage" at the close of Act 2 being specially noteworthy. Not to particularize further, we may dismiss the story with a general remark that it is ingeniously constructed and clearly wrought out.

The music can be described by the one word—pleasant. It is invariably tuneful, and, without being in any sense great, suggests the hand of a man not only of practised fancy but of practised musicianship. In proof of the latter quality a sextet in the Tavern-scene already mentioned may be quoted with entire confidence. The opening portion of this effective movement is unaccompanied; and its close harmonies, in combination with apt expression, lead to a rightly encore. The interest thus excited at the outset is afterwards sustained by means which would do no small credit to the best composers of comic music. Lortzing makes no pretensions to an elaborate use of the orchestra; but he always works to the purpose, and very rarely does his scoring want features of interest. With regard to individual portions of the work a great deal might be said, but we shall mention only the quaint Bridal Song, given so well by Miss Blanche Cole, and the air, "In childhood, with crown and with sceptre I played," which has acquired a distinct fame of its own, and is so splendidly sung by Mr. Santley as to constitute the greatest effect of the performance. These, however, are but two examples from among many of music thoroughly healthy in kind and meritorious in degree. We welcome the entire work, doing so all the more heartily after long-continued doses of M. Offenbach.

The performance, good in many respects on the first night, has since then become as satisfactory as actual conditions permit. The excellence of Mr. Santley will be assumed, especially as the rôle of Peter the Czar suits him to admiration. Whether, in his shipwright's dress, he more resembles a shipwright, than attired in appropriate costume, he resembles an Emperor, would be hard to say. In either case Mr. Santley bears himself appropriately and well. It is superfluous to remark that he sings the music magnificently, or that in special instances he makes a special sensation. Besides the air already mentioned, Mr. Santley delivers a long soliloquy in the first act, and takes a prominent part in the second *finale*, so as, on each occasion, to elicit the warmest possible applause. Miss Blanche Cole acts with a good deal of natural grace, and sings with sprightliness and skill. Her delivery of the "Bridal Song" has already been eulogized, and the merit therein displayed runs more or less all through her impersonation. Miss Thelma is a good representative of the Widow Browe, and Mr. Charles Lyall renders capital service both as actor and singer, in the part of Peter the deserter; his annoyance at the coquetry of Maria, and his bewilderment at the honours sought to be conferred upon him, being very happily and naturally expressed, while in the concerted pieces his assistance is of the utmost value. Mr. Aynsley Cook's Burgomaster very nearly approaches an exaggeration, but it nevertheless has the merit due to entire consistency of outline and harmony of detail. For ourselves we should prefer a burgomaster somewhat less suggestive of a pantomime "opening." The ambassadors are fairly represented by Messrs. Fox, Furneaux, and Gayner; the chorus does its work in improving style, and the mounting of the opera gives no cause for complaint. On all these grounds our readers will do well to patronize *Peter the Shipwright*.  
THADDEUS EGG.

MENDELSSOHN SCHOLARSHIP FOUNDATION.—At a meeting of the committee on the 22nd of April, for the election of a scholar (Cipriani Potter, Esq., in the chair), William Shakespeare, student of the Royal Academy of Music, was unanimously elected to the vacant scholarship. The examiners were the Chairman (Mr. Cipriani Potter), Sir Julius Benedict, Mr. John Goss, Mr. C. Hallé, Mr. Hullah, Mr. Arthur Sullivan, and the Hon. Secretary (Mr. Otto Goldschmidt).

DARMSTADT.—At a concert lately given for the benefit of the members of the theatre and band, Beethoven's Ninth Symphony was performed here—"horresco referens;" "credat Judæus apella," etc., etc.—for the first time!—Herr Wilhelmj has appeared at two or three concerts, and became a favourite with the inhabitants of the grand-ducal capital. At the concert given for the benefit of the wounded soldiers, a concert at which the Grand-Duke was present, the conductor, Herr Neswada, handed him—Herr Wilhelmj, not the Grand-Duke—a magnificent laurel wreath in the name of the orchestra.

## MUSIC AT BERLIN.

(From a Correspondent.)

The new grand three-act opera, entitled *Fritzhof*, words by Herr Emil Hopffer, and music by Herr Bernhard Hopffer, has been produced at the Royal Operahouse. As far as the first night goes, it was a success; the public took every opportunity of applauding during the course of the work, and, at the end of each act, called for the composer and the performers. Whether the future will be as favourable in its verdict we must leave the future to determine. So much, however, may fairly be asserted: Herr Bernhard Hopffer, who, as yet, is little known to fame, possesses unmistakable natural gifts, which if industriously cultivated may yield an abundant harvest. At present, Herr Hopffer has much to learn, and, also, much to unlearn. His reminiscences, too, of several great masters must become much weaker before his originality can attain anything like strength. The book is too long, but greatly superior, both in interest and construction, to the majority of so-called librettos. The vocalists were Mmes. Mallinger, Lehmann, Herren Niemann, Betz, Fricke, and Behrens. Herr Niemann both sang and acted splendidly as Fritzhof, and the same holds good of Mme. Mallinger, as the heroine, Ingeborg. The *mise-en-scène* was admirable.—Herr Marschner's *Hans Heiling* has just been produced for the first time at Kroll's Theatre, where it bids fair to have a lengthened run.—At the eighth Symphony Soirée of the Royal Chapel there were, so to say, two "Richmonds in the field," or, to speak somewhat less figuratively and much more intelligibly, there were two overtures to *Medea* in the programme. The first, a novelty, was by Herr Bargiel; a classical work was the second, by Cherubini. Herr Bargiel's new venture proved very successful, and is far superior, in almost every respect, to many of his former efforts. R. Schumann's D minor Symphony, and Beethoven's B flat Symphony were also comprised in the programme.—The Grand-Duke of Baden has conferred the cross of the Zähringer Lion, first class, upon Herr Bilse, the well-known Musikdirector.

## Shaber Silber across the Globe Theatre Brigands.

*Opera Bouffe*—which, to distinguish it from its very distant relative with a similar name, *opera buffa*, might be called in English "burlesque opera"—has not yet taken root in England; and, partly from the dulness, but principally from the good taste of our audiences, will never, we believe, flourish on English soil. The Offenbachian pieces given with success at the Gaiety Theatre have in a dramatic point of view (apart, that is to say, from music, costumes, and decorations) succeeded through the drollery of Mr. Toole; and as a work not specially dependent on the acting of any one distinguished performer, the *Grand Duchess of Gerolstein* is the only production by Offenbach and his two great literary coadjutors—MM. Meilhac and Halévy—which has become popular in this country. Of course the *Grand Duchess* with Schneider in the principal part is much better than the *Grand Duchess* without Schneider; but the piece is good in itself, and no one seems to have felt this more than Offenbach, who has written for what is certainly the best libretto furnished to him his best tunes. The touching fidelity, however, with which every moderately successful opera or operetta by Offenbach is reproduced in England must be looked upon as a mistake. *La Pèrichole* has somehow been lost sight of; but, with this remarkable exception, nothing of Offenbach's which has achieved anything like notoriety seems to have escaped. Until the outbreak of the Franco-Prussian war, the effect of which upon the great *maestro* in the burlesque style has been simply to explode him—there was no composer in Europe so fortunate as Offenbach. Not only did he succeed through success, but also through his very failures. Take, for instance, his musical farce of *Les Deux Aveugles*, which has been given on the English stage in the original French and in no less than three English versions. Our English audiences have never seen the fun of it—nor, indeed, does it bear transplantation. Sometimes it is well hissed. At other times it is treated with silent contempt. But our managers have long believed in it; and, under one title or another, it still continues from time to time to be presented to us.

However, the run on Offenbach has been so great in this

country that his repertory must now be pretty well exhausted. We have still to hear *La Pèrichole*, after which our theatres will have to go on as though Offenbach had never existed. It will be sad, but in the meantime *Falsacappa* is being played at the Globe Theatre, and we advise those whom it may concern to go and see it before the Offenbachian tradition becomes lost among us. Many perhaps will come away from the performance with something of that feeling of ill-will professed by Louis XV. for "*les bouffes qui ne font pas rire*." But when once it has been stated that the piece, as played at the Globe Theatre, is not very amusing the worst has been said of it that can be said. The main idea is novel, the intrigue is ingenious, and the songs in Mr. Henry S. Leigh's English version are so well translated—or rather imitated, for the translation can scarcely be very close—that one might fancy English was the language in which they were originally written. The music cannot be classed with the most striking that Offenbach has composed, nor, as a rule, is it particularly well sung. But much may be said personally in favour of those who sing it; and the costumes and scenery also deserve praise. In fact, the accessories are all admirable; it is only in essentials that much is left to be desired.

The chief merit of the representation lies in its novelty. The drama is new, the music is new, a great number of the singers are new; and there is certainly nothing old in the dresses and decorations. But several of the vocalists who now make their first appearance before an English audience are decidedly amateurish in style, or rather in the want thereof; and neither Mdle, d'Anka from Vienna, nor the Princess Matchinsky from Poland, the Caucasus, and, it is even rumoured, from Siberia, possess the requisite vivacity for the leading parts. Mdle. Debreux from the Lyceum, Mr. Dewar from the Royalty, and Mr. St. Albyn from Covent Garden (in the old Pyne and Harrison days) are almost the only members of the company who seem to possess stage experience. Stage direction is also wanting. But when the performers have got accustomed to one another and to the music, and when nearly the whole of the dialogue has been cut out, *Falsacappa* ought to prove attractive, if only as an exhibition of dresses and their wearers. Two hours, however, of such a spectacle are enough; and on the opening night the performance lasted three.

## EPIGRAM

MADE UPON THE SPOT, BUT CONCEIVED ELSEWHERE.

"Vox et prætera nihil."

Give place, ye Faures, Petits, ye rows  
Of basses thin or stout,  
For Signor Foli's Mephisto's  
The "tallest" devil out.  
'Tis true consistent virtues lurk  
In his ideas of art;  
He plays the demon in the work—  
The devil with the part.

"Faustus in sapient." Happy Foli.

BENWELL (of course.)

ORGAN APPOINTMENT.—Mr. Thomas Bensted, formerly organist of the Parish Church, Lambeth, has been appointed organist and choir-master of All-Hallows, Lombard Street.

THE PRINCESS CHRISTIAN will honour the Misses Sophie and Francesca Ferrari with her presence at their concert to-day at the Hanover Square Rooms.

BREAKFAST.—EPPS'S COCOA.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite.—The *Civil Service Gazette* remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills." Each packet is labelled: JAMES EPPS & CO., Homoeopathic Chemists, London. Also makers of Epps's Cacaoine, a very thin evening beverage.

## WAIFS.

Blind Tom earns 50,000 dollars a year.

Mr. Levy, the cornetist, is very popular in the Southern States.

Mdlle. Nilsson, says an American paper, has invested 75,000 dollars in Chicago real estate.

Sommerville, Massachusetts, has named a street in honour of Jenny Lind.

Vieuxtemps is said to be engaged to a charming young widow of Boston.

The Jews of New York think of introducing female voices into their choirs.

M. Lefranc is to receive one thousand dollars for singing ten nights in New Orleans.

A western musician advertises to give lessons in music "from first principles to thoroughbore."

Mr. James Fisk, Jr., continues to break the Sabbath with concerts at his operahouse, New York.

Miss Kellogg, when she sings, it is said, wears 30,000 dollars worth of diamonds.—*Pittsburgh Paper*.

Miss Kellogg, when she sings, wears 29,000 dollars worth of diamonds.—*Philadelphia Ledger*.

Miss Kellogg, when she sings, wears 28,000 dollars worth of diamonds.—*Washington Critic*.

The King of Bavaria has forbidden any of Offenbach's operas being performed at the Theatre Royal, Munich.

The plan of the building to be erected for the United States Conservatory of Music, in Boston, is said to be a most admirable one.

At the Crystal Palace to-day, will be performed three movements from a symphony by Schubert (in B flat), never yet heard in public.

Hartfordites give *prime donne* who please them very much a box of oranges. What degree of admiration would a quart of peanuts express, calculated by the same scale?

The Operahouse recently completed in Columbus, Ga., is three stories high, and will seat 1,400 people.

The American *diva*, Miss C. L. Kellogg, has purchased a charming country place on the Hudson, near Cold Spring for 30,000 dollars.

Mr. Emile Berger is re-engaged by the Glasgow Abstinence Union to conduct their concerts at the City Hall, Glasgow, for the ensuing season.

The London correspondent of an American paper says, *apropos* of Mr Gye's troupe:—"Our English artist, Wilford Morgan, is the only one our country gives to the brilliant list, but he is the equal of any we have mentioned."

Signor Agnesi, the renowned French Bass, whose memorable performance of the part of Assur in *Semiramide*, in 1865, at Her Majesty's Theatre, cannot have been forgotten by opera-goers, is now once more a distinguished member of Mr. Mapleson's operatic troupe.

While in Buffalo, Miss Kellogg was presented by the Ancient Landmark Lodge with a very elegant locket and chain, in return for some former kindness done them by the fair singer. The locket is of the finest gold, on which is her monogram, exquisitely set in pearls and diamonds.

New York is to have a short season of Italian Opera at the Academy of Music, by the Havana Company, with Signor Chizzola as manager. The artists engaged by him are the best of the Havana Troupe. The artists being all new to the public, it may probably excite a paying curiosity to hear them.

M. De Vroie (or Devroie), the distinguished flautist, who appeared in London, two years ago, at the concerts of Mdlle. Christine Nilsson, under the direction of Mr. George Wood, has arrived in London for the season. M. De Vroie was for months shut up in Paris, during the most memorable of all memorable sieges.

In the city of Vienna there is a Russian lady of great wealth, a liberal patroness of art, and well known in musical circles as an amateur, who has lately presented to Herr Herbeck, the manager of the Beethoven Festival, a magnificent gold *baton*, covered with diamonds and rubies. The gift is coupled with the request that it should only be used when Beethoven's *Egmont* is played.

The arrangements for the forthcoming meeting of the National Musical Congress (to be held at Music Hall, Boston, June 20, 21 and 22), will be nearly perfected by another month. In addition to the paper on Mendelssohn, to be read by Rev. Mr. Gage, a paper on "The Four Great Oratorios" will be read by Rev. Elias Nason. Memorial tributes to the deceased members of the Congress will also be prepared, viz.:—Carlo Bassini, Carl Anschütz, and Colonel Thomas E. Chickering.

When in Peori, Nilsson bought a piece of property commanding a fine view, for 2,500 dols. In conversation afterwards she asked her agent, Mr. Jarrett, what a certain villa cost in Cincinnati. "18,000" dols, said he. "Then," said Nilsson, "we'll put one up worth 20,000, and will begin it next summer. We'll come down here and stay two or three months and get it started," and turning to the old lady who accompanied her, she continued, "and I'll build you a nice little cottage close to my house, where you can always live and call it home." But she may change her mind, and probably will.—*New York Paper*.

Mr. Shakespeare, student of the Royal Academy of Music, has been elected Mendelssohn Scholar, by the Committee of the Mendelssohn Foundation Scholarship.

The Handel and Haydn Society of Boston, are busily engaged in rehearsing for the approaching Triennial Festival. The festival will, without doubt, eclipse the previous gatherings of the kind held by the time-honoured society, in point of completeness as well as popular interest. A guarantee fund of fifty thousand dollars—twenty thousand more than was deemed actually necessary, has been raised, so that pecuniary success is assured beyond peradventure. There is not the smallest prospect of any part of this amount being called for, however, as all the previous festivals of the society have been remunerative. At the first concert, on the morning of May 9th, Mendelssohn's setting of Psalm 98th, the Hallelujah Chorus from Beethoven's *Mount of Olives*, and Mendelssohn's symphony cantata, *The Hymn of Praise*, will be performed. At the subsequent evening entertainments, Mendelssohn's *Elijah*, Handel's *Israel in Egypt*, Bennett's *Woman of Samaria*, and at the closing concert, Handel's *Messiah*, will be performed. On Friday afternoon of the Festival week, Beethoven's Ninth Symphony will be performed, together with selections from Bach's Saint Matthew *Passions Musik*. Besides these six oratorio concerts, there will be two or more symphony concerts which will take place in the afternoon. *The Woman of Samaria*, Mendelssohn's 98th Psalm, and the *Passion Music*, will be entirely new, and Handel's *Israel in Egypt*, will be as good as new, as it has not been heard here for many years. It was first given in Boston by the old Musical Education Society.

## STANZAS,

BY THE REV. CHARLES DISCOLL, ON AN INTERESTING INCIDENT AT MR. JOHN BALSIR CHATTERTON'S FUNERAL.

O'er the grave where Music sleeps,  
See the tiny warbler high,  
While the loving circle weeps,  
Pour his thrilling melody.  
Swelling with the sacred rite,  
Fuller, louder still he sings,  
Till with an unwonted might  
Through the grave his carol rings.

But when the coffin's hollow sound,  
From "Earth to earth" thuds on the heart,  
The bird, with wild and sudden bound,  
Shoots heavenward with a rapid start.  
Did he a loving mission bring,  
To trill a dirge o'er Music gone,  
And waft the spirit on his wing,  
To lead the harps before the throne?

## MUSIC RECEIVED FOR REVIEW.

COLLIER (Philadelphia).—"George W. Childs," a biographical sketch by James Parton.  
NOVELLO, EWER, & Co.—"Three songs about a rose," for a tenor voice, by Morton Latham; "Soft, soft wind," by Cleveland Wigan; "National Nursery Rhymes and Nursery Songs," set to music by J. W. Elliott.  
LAMBOURN COCK & Co.—"King René's daughter," a cantata for female voices by Henry Smart.  
WOOD & Co. (Calthorpe Street).—"Twenty years ago," song by F. Nicholls Crouch; "Where the bee sucks," transcription for the pianoforte by W. Kuhe; "The Old Roof Tree," song by R. Andrews; "When fortune beams around," song by R. Andrews.

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TRIO, DELIA, ALI BABA, e ABOUL, "Esultiamo" - - - - -	4	0
DUO, DELIA e NADIR, "Ah! Dal Giorno" - - - - -	3	0
TRIO, DELIA, NADIR, e ALI BABA, "Par- tirò se l' affanno" - - - - -	3	0
ROMANZA, NADIR, "Lunge da te" - - - - -	3	0
" Also arranged in lower Key - - - - -	3	0
FINALE, Act I., March and Chorus, &c. - - - - -	4	0
CORO, Soprani, "O come è bello" - - - - -	2	6
ARIA e RECIT., DELIA, "O Nadir compagno fido" - - - - -	3	0
DUETTINO, DELIA e ABOUL, "Parlo, imponi" - - - - -	4	0
QUARTETTE, "Nadir! lui stesso!" - - - - -	4	0
DUO, DELIA e NADIR, "Sei di dunque" - - - - -	3	0
DUO, NADIR e ALI BABA, "Nella prossima" - - - - -	4	0
MARCH e CORO, "Alla leggiadra" - - - - -	2	6
FINALE, Act II., "Sarebbe mai vero?" - - - - -	10	6
BALLATA, NADIR - - - - -	3	0
TRIO, "Ratti voliam sull' orme" - - - - -	2	6
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